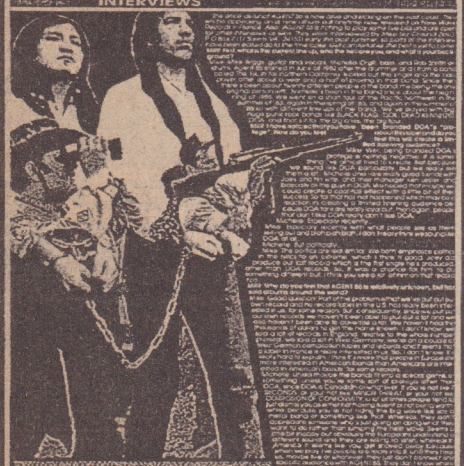
MAXIMUM ROCK N ROLL

MARCH 1989 $2.00 NUMBER 70

INTERVIEWS



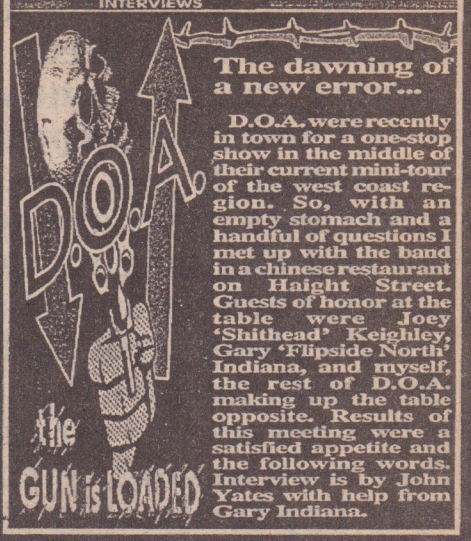
AGENT 86

INTERVIEWS

the WaLKiNG RUiNS

ROCK AND ROLL WITH A VENGEANCE

INTERVIEWS

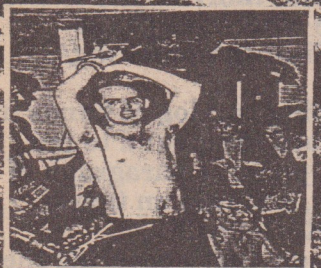


The dawning of a new error...

D.O.A. were recently in town for a one-stop show in the middle of their current mini-tour of the west coast region. So, with an empty stomach and a handful of questions I met up with the band in a chinese restaurant on Haight Street. Guests of honor at the table were Joey 'Shithead' Keighley, Gary 'Flipside North' Indiana, and myself, the rest of D.O.A. making up the table opposite. Results of this meeting were a satisfied appetite and the following words. Interview is by John Yates with help from Gary Indiana.

INTERVIEWS

SPERMBIRDS



INTERVIEWS

INTERVIEWS

GARDENING WITH EUGENE IN THE DDR

INTERVIEWS

INTERVIEWS

ART IS NOT A MIRROR HELD UP TO REALITY, BUT A HAMMER WITH WHICH TO SHAPE IT.

BERTOLT BRECHT

NAME: Doug Minkler
SOCIAL SECURITY NO.: 564-74-6028

BACKROUND
(Due to heavy lifting)

EDUCATION:
Auto, Chemical, Agricultural & Service Industries, URW, UAW, Machinists & Teamsters

EMPLOYMENT HISTORY:
(companies)
Hunt & Wesson, Ford, FMC, Ferry Morse Seed Co., Atlas Foundry, Sigmaform, Standard Products, Micro Magnetics, Oliver Tire & Rubber
(positions)
Sweeper, Grinder, Bagger, Boxer, Lumper, Packer, Capper, Loader, Sand Hog & Tail Off

MILITARY SERVICE:
Veteran of the war against the Viet Nam War-Bay Area campaign P.O.W.- Elmwood Correctional Facility, Milpitas, California, 1971

HEALTH HISTORY:
Given health damaging doses of noise, vibration, hot, cold, stress, chemical dusts, fumes, mists, vapors and carcinogens by past employers.

COMMENTS:
"I do mind dying"

SPECIAL INTERESTS:
Rent, Groceries, Dental & Doctor Bills

REFERENCES:
See art work.

The following is a talk with San Francisco Bay Area artist/screen printer Doug Minkler. The reproductions shown here don't do his work justice as the pieces' size and color, together with their message, make a strong meaningful impact. The interview was done by John Yates and Harry "drunk" Sherrill.

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

SOME WAYS YOU CAN ADD TO MRR

MRR is looking for some really good interviews to publish, especially those concerning veteran bands that have a history to tell and have experiences and outlooks developed. If you have an interest in doing interviews and have some thought-provoking and challenging questions to ask of bands, then go ahead and do it. Send in the results along with a photo, lyrics, logo of the band, and we'll get it in. Too many interviewers are afraid to ask the questions that need asking, letting bands get away with hypocritical or deceptive positions. Let's see some intensity! We would also like to develop a good contingent of people worldwide who want to submit interviews on a somewhat ongoing basis.

We'd also like to see interviews with individuals, be they band members or be they active in some other area of the scene--artistically, poltically, or in publishing/promoting/writing/etc.

We would like to present an ongoing catalog of bands in each issue of MRR. It shouldn't be too hard for a band to put together a little package that includes 1 photo, 1 paragraph of biographical info, 1 paragraph on ideals, and info on tapes/records available., and send it in to MRR. Go for it!

Everyone who is airing a radio show that's covering the punk/garage underground should get a small piece together about your show and station. We will be running an ongoing series on such shows, running them in a 2 1/2" x 10" format. So send in some written info (typed if possible) as well as some graphics to accompany it (can be flyers on the show or collages you make up, or station logo, etc).

We will be constantly looking for items and stories to include in the MRR News section. If you see some small blurb in a mag or paper that you think will be of interest because it's either informative or too insane to be believed, send it in. And, we are looking for on-the-spot reporters who can send in interestingly written news stories about activities that would be of concern to our readers. Demonstrations, riots, evictions, direct actions...we want to let the public know it's happening, because the mass media often avoids such coverage. We also neeed behind-the-news features, articles that can shed some light on the background info people need to accurately interpret the news--historical info that makes some otherwise confusing bit of current affairs make sense. Help turn this section of the mag into a vital reflection of what <u>we</u> see happening and why!!!

If you can read, type this???

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on <u>all</u> sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps <u>a lot</u>. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

MAXIMUM ROCKNROLL RADIO

CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WKSR Kent, OH 730AM Thurs 10PM
WQAX Bloomington, IN 100.3FM Mon 9PM
WRAG Gainesville, FL 88.3FM Weds 8:30PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France101.1FM Tue 6:30PM
Radio Solar Kortryk, Belgium 101.4FM Weds 9PM

RADIO STATIONS: MRR Radio shows are now available for stations <u>only</u>. Contact MRR Radio at the address on the next page.

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Issues # 0, 17, 20, 21, 23-26, 30, 32, 34-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issue 65-70, rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
1 page: (7 1/2" x 10" down) $110

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible.

COVER: John Yates, Yo (greasy ribs) Mama, Cammie, Jane, Chuck Sherrill.

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI
ASYLUM-Home Sweet Home-12"
BAMBIX-They Even Took the Memory-EP
BHOPAL STIFFS-12"
CAPITOL PUNISHMENT-Glutton Fr Punish-EP
CARILLO-Juomarin Laulu-EP
CRIMPSHRINE/A PRIORI-Caution-split EP
SCREECHING WEASEL-Boogadaboogada-LP
STUPIDS/HARD- ONS -No Cheese! 10"
V/A-Bark! Bark! Bark!-LP

TIM YOHANNAN
SCREECHING WEASEL-LP
INFEST-LP/BAGHWAN-EP
CAPITOL PUNISHMENT-EP
SORE THROAT-LP/SIC-LP
V/A-Caution-EP/GREASY RIBS dinner
BHOPAL STIFFS-12"/FLEA CIRCUS-TP
SURF OR DIE-EP/HEADLESS MARINES-EP
NINE POUND HAMMER-LP/FALLOUT-LP
SWIZ-LP/SWEET BABY-LP
VZ-EP/BAD ATTITUDE-EP
V/A-Bark! Bark! Bark!-LP
OUTO-No Way Out-EP/GIL-EP
UP FUXX-flexi/NIGHTMARE-EP
V/A-Throbbing Of The Needy-LP
STUPIDS/HARD-ONS-split 10"

MARTIN SPROUSE
SNFU-LP
SCREECHING WEASEL-LP
CAPITOL PUNISHMENT-EP
BHOPAL STIFFS-12"
STUPIDS/HARD-ONS-split 10"
SORE THROAT-LP
SWIZ-LP
INFEST-LP
DR KNOW-Original Group-LP
OUTO-EP
HDQ-EP
CROWD OF ISOLATED-EP
NAPALM DEATH-LP

GLASER BROS
SNFU-LP
INFEST-LP
SWIZ-LP
NEUROSIS=EP
SCREECHING WEASEL-LP
MEATMEN-LP
ANTI-TOXIN-LP
BHOPAL STIFFS-LP
BEAST OF BOURBAN-EP
SWEET BABY-LP
DR KNOW-Original Group-LP
CHAIN OF STRENGTH-EP
V/A-Hardcore Holocaust-LP

DAVID HAYES
V/A-Caution-EP
CRINGER-EP
SCREECHING WEASEL-LP
EXPLODING WHITE MICE-LP
NOMEANSNO-CD and live
RUDIMENTARY PENI-LP
SWEET CHILDREN-live
V/A-No Visible Scars-EP
APPLE-LP
SWEET BABY-LP
FVK/EMG-LP
BREAKAWAY-EP
ANGRY SAMOANS-live
HERB TARLICKS-EP
BHOPAL STIFFS-12"

CHRIS DODGE
BOONE STIGALL-TP
INFEST-LP
VICTIMS FAMILY-LP
SHADES APART-LP
NAPALM DEATH-LP
CRUCIAL YOUTH-EP
ROLLINS BAND-any
SOCIAL UNREST-Mental Breakdown--LP
SEPTIC DEATH-EP
NEUROSIS-EP
TRIBE OF RESISTANCE-EP
CHUCK-TP
MELVINS-any/PHC-any
SORE THROAT-LP
Walter's hate mail

MIKE LA VELLA
V/A-Sub Pop 200-triple 12"
MUDHONEY/SONIC YOUTH-split 45
BLOOD CIRCUS-Primal Rock Therapy-12"
BREAKNECKS-God Of Love-EP
BASTARDS-45
POGO THE CLOWN-45
SCRAWL-He's Drunk-LP
PLEASUREHEADS-Song For God-45
BATTERED CITIZENS-Police Brutality-TP
FOUNDATION-Tied Up With A Monkey-LP
UK SUBS-Motivator-12"
VICTIMS FAMILY-LP
LARD-12"
SWOLLEN BOSS TOAD-live
SKINYARD-Hallowed Ground-LP

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Jane Guskin
Cammie T
Mike La Vella
Jon Von
Paula
Marshall Stax
Pat
Ms NP9330
Martin Sprouse
Jerry Booth
Steve Spinali
Lydia
Honey
Walter Glaser
Chuck Sherrill
Alisa Schulman
Chris Dodge
Ruth Schwartz
Radley
Kenny Kaos
Last Will
Jonathin
Sian

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine **"WELCOME TO 1984"**-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam **"DEZERTER-Underground Out Of Poland"**-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

CONTRIBUTORS

Mykel Board
Eugene Chadbourne
Jason Traeger
Victor Hayden
Joel Wing
Lawrence Livermore
Lily Valentine-Smith
Dr Frank
Eric Yee
Jennifer Blowdryer
Mouse
Al Quint
Mike Briggs
Patricia
Gregg
Malcolm Tent
Dan O'Doom
Mary Ex
Reynald & Pol
Manuel Gentile
Dick D.L.
Doug Minkler
Steve Beaumont
Jeff Bale
Ace Backwords
Rob Glaser
Jerod Pore
Rikki Sender
Jim Ansaldo
Mark Spinale
Ivy Do Bois
Mitzi Waltz
David Hayes
Andy Chapman
Remington
Jae
Stephanie
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Liff
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CD'S: $12.00 P.P. (USA), $13.50 P.P. (OVERSEAS and CANADA)
12" EP'S: $5.00 P.P. (USA), $6.50 P.P. (OVERSEAS and CANADA)

Letters

Dear MRR,

About the article on Thai punks: The letter I had sent to Dok "Mohok" in August has just been returned to me now by the Thai Post Office with the mention "unknown". I'm afraid the guy who translated the address from Thai language in Bangkok wasn't very good at it and made some mistakes. Now, I'll try my best to find out the real address of Dok "Mohok" and I'll let you know of my next findings. If some of you are planning a trip to Thailand and want to meet the punx, you can find them anyway every Saturday and Sunday at the "week-end market", Chatuchak Park, Wipha Wadi Rangsit Road. The Market is quite big but almost everybody there knows "Mohok", just ask.

Karl of Words of Warning Records (Wales) finally replied. No rip-off.

OPPOSITION PARTY (Singapore) should release a 7" EP on New Wave Rds (France) in 1989. To contact the Malaysian thrashmetal band SAXO, write to: Mior Ismadi/ 48, Kg. Sri Indah/ 31000 Batu Gajah/ Perak/ Malaysia.

My next planned trip will be the Indian Ocean (July 89): if anybody out there has info on punk hardcore/ alternative music/ people/ zines in Reunion Island and Mauritius, please write me:
Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France. Thanx.

P.S. MRR made a small mistake in OPPOSITION PARTY contact address, the right one is: Francis Frightful/ Block 25/ Toa Payoh East 03-104/ Singapore 1231/ Singapore. (And not "303-104").

Dear MRR,

Now that all the great questions of our time (is punk dead? do skinheads suck? who's screwing whom? and, is there life after 20?) have been adequately resolved in your letters column, I'd like to raise an issue that I have seen little or nothing of in your pages. Besides having spent about a decade to one degree or another associated with the "punk scene", I am also a writer of creative fiction, who has recently seen a burst of new energy unblocking me after many years of frustration. I have noticed not only in MRR but in the wide array of publications of the 80's cultural underground much discussion of most of the creative arts—music, poetry, drawing, design & graphics, even video and filmmaking—but next to no mention of literature. Given that the rest of those areas strongly suggest the punk experience to be a broad, general artistic movement, I am curious as to this virtual vacuum in the area of written prose.

I have a number of conceptual questions as to exactly how one expresses our shared perspectives, values, and visions within the written form, yet I find trouble giving them concrete form. It seems that to a great degree we haven't even developed a vocabulary sufficient to define or describe the central motifs of the punk movement. What does it mean to write "punk" fiction? In my own genre, science fiction, there exists a tendency that labels itself "cyberpunk", but while I respect the vision in such works as Neuromancer and the seminal SF "new wave" of the early 70's, I don't write like those authors, and I don't believe they in any way define the boundaries of the punk perspective in literature.

Let me pose a few questions: does being a "punk" writer mean that one writes solely or mostly featuring people living the punk existence? Does it mean the kind of glossy, chilly, aloofness that Greenwich Village artists often present to the world as the punk vision? If so, I suspect that for all my years on the "punk scene", I could not be defined as a "punk" writer. Yet, I know that experience has been central to the development of my artistic vision; I bring to my work the sort of dark, satirical and cynical attitudes that are characteristic of this experience.

Another line of questioning: the figure of the punk seems to have become sort of a stock figure of the decadent, almost Weimar post-modernist school. Is this our fate in literature, to be the late 20th century equivalent of the crusty drunken miner of westerns, the basically supine foils for the action of the real subjective actors in contemporary literature? Or do we become the subjects of action, creating our own definitions. As long as written prose remains a poor stepchild in the broader punk art movement, the characterization of punk in the mainstream culture, which many of us rightly object to, will remain stagnant and derisory, won't it?

I mainly write this with the intention of reaching other creative writers who have shared in all or part of the experience from 1977 to the present. Take a look around, every goddamn community college has its night school "creative writers' workshop"; so where is ours? In a few ultrahip flats in the Village, Frisco, and other supertrendy redoubts? In the English departments of a few small and obscure liberal arts colleges? Let me ask this: would those truly be reflective of the larger punk experience, particularly in the great cultural wasteland of America?

I would really like to hear from other creative writers, to get their responses to some of the issues that I have raised above, or to investigate other important topics that I'm sure I've overlooked, or just to bounce ideas for plot and theme and character off each other, or just to talk. I will be quick to respond to anyone, regardless of your writing style or genre or how experienced you are or whatever, that is willing to take up pen, or even sword, in response to this appeal. For ever-greater corporate mergers, Larry Howe/ 15 Edwards St. #16/ Springfield, MA 01103

Dear MRR,

I've finally figured it all out. I've finally seen the light. The alternative scene's darkest hour is upon us. Yes, MRR is a CIA front, and no, I'm not crazy. Mr. Tim Yohannan is actually a highly placed special operative assigned to root out and dismember the underground culture. Why you may ask? To eliminate criticisms from minority factions and to allow the CIA to go on its merry way, starting wars and subverting governments.

But MRR is so against the CIA, you say. Especially that Irish Rocker guy! Well, the Irish Rocker is a fake. An imaginary puppet created out of Tim Yohannan's dark and dangerous mind. He was invented to go off on absurd crusades based on ludicrous accusations that blame the CIA for every single the problem in the world. In his eyes, the CIA is all powerful, and can do anything.

But why would the CIA print negative propaganda about itself? For two reasons. One, to give the impression that the CIA is everywhere, and that it will do little good to try to hinder it in any way, thus playing on people's apathy. And two, if the CIA is portrayed as being everywhere you look, and you fail to provide proof of that, sooner or later its critics begin to lose credibility, and the negative propaganda is disbelieved.

Another reason for the publication of MRR is to sucker all you naive punks out there who buy it into giving $1.00 or more of your money to supporting the contras, or some such cause. The figures that Mr. Yohannan prints every so often are completely fictitious, dreamt up to give the false impression of a non-profit community-run endeavor. The money raised from MRR (and it's alot of money!) goes to supporting puppet dictators and running drugs from Central America.

But, you ask, what about the Gilman Street Project (now defunct) or Blacklist Mailorder, or those other projects that MRR (CIA?) plunges its funds into every so often? Well, as for Gilman, what better way is there to monitor the progress of the underground scene than to provide it with the perfect venue? It could also serve as a recruiting ground for the rank and file of the CIA. And as for Blacklist, selling records is a small price to pay for getting all your names on their computers, as well as providing even more funds.
Sincerely,
Malcolm Thompson/ #42-7055 Blake St./ Vancouver B.C./ Canada V5S 3V5

P.S. JUST KIDDING!!!

P.P.S. Let's see, what else is on my mind. Oh yeah, what the hell does DIY stand for? and all you bands that come to Vancouver: please, please, please play some all ages shows. We have a serious lack in all ages shows here, and I would be glad to help set them up. And buy Propaganda zine from the above address. Thanks. See ya later.

Dear M.R.R. & Readers,

Hello all you Punks and Punketts, this is Bitchen Bob the Slob writing from the Texas Department of Corrections, and I need your help. I am starting a world wide network of Pen Pals. What I want to do is help punks in prison with free legal aid and to meet people all over the world, and in general to just help the scene come together.

Punks Unite is not dead, just asleep. And it's time for us to wake up. If the Skins can do it, so can we. So if you want to meet new people, WRITE. Or if you just want to tell me to fuck off, that's alright too, But show some support and write.

There are a lot of punks in prison who need some friends, now more than ever. Remember, if the scene sucks, it's because we made it that way with our lack of support for each other. So let's get together and maybe we can be friends. I did not know who my friends were until I came to prison, and then I found out I did not have a lot of them. So if you want to get involved with a lot of people who want to keep World Peace, then write and give me some ideas and I will share mine with you. And if you want to know the truth about prison, then Write also.

Also for the bands, I write music and will turn you on to my songs. Just write. If any of you need artwork, I will turn you on to Ronnie who lives in the cell next to mine. He is the best artist I have ever ran accross, so write him for the artwork if you happen to need some.

So if you want to make new friends, WRITE. In the Struggle,
Bob James #436953/ Wynne Unit/ Rt. 1 Box 1/ Huntsville, Texas 77349
Ronnie Burgess #406911/ Wynne Unit/ Rt.1 Box 1/ Huntsville, Texas 77349

Dear MRR,

In your interview with LAST OPTION in the Jan. '89 issue, the topic of sexism was

raised... and talked about in a very superficial way. As possibly the only male in a fifty mile radius who has read the Radical Feminist manifesto, I might have a good perspective on the issue.

In my opinion, sexism is a system that oppresses all people (although in different ways), not one solely administered by males for their sole benefit, and at the females' expense. All systems oppress the administrators and the administrated, and sexism is not solely administered by males (Schlafly is a good example). It is a system that people are socialized into following, not one that people choose to join, nor one that is inherent in male and female minds. However this system was originated, in these post-industrial times, it has no relevance to reality and must be disposed with (did it once have relevance at any point in time?) The interviewer mentioned "All males are sexist. Don't you agree?" and the band came up with the magical statistic that %99.9 were. I don't think that statistical or absolute ideas about sexism have any relevance. The only males and females that are sexists are those raised to believe in that system, and are those too stupid or feeble to realize the harm it does to everyone and liberate themselves from it. Spelling woman with about six or seven Y's and complaining about it will not do anything to dismantle the system of sexism. Realizing what a joke it really is and helping others to overcome their sexist behavior will. Alienating males because one thinks they are her oppressor never will help. Realizing that males share the burden of the system will.
Adam O'Toole / Combined Effort / 5 Oxford Rd. / Albany, NY 12203

Dear Mary Branning and MRR readers,

Hi. I know it's been a month since your letter in MRR appeared and there's already a new issue out, but this is the first chance I've had to write. You sound like I've sounded before, about every few months or so. What you have is punk burnout, something which happens to most of us, at least those of us who aren't totally self-satisfied, lazy bastards. Everyone has high expectations when they become punk. We all thought it would be a trip, exciting all the time. We thought we'd be new people. In a way I think being punk does make most of us into new people because, like you say, it brings pain and anguish. It means we're supposed to stand for something, for a different way of life. It means being on your guard at all times for intolerance and prejudice — as a punk you learn a lot about those two words. All in all it should be an experience that teaches you to rise above the filth of the world and fight for change.

Unfortunately, it doesn't necessarily teach you anything like that. Instead, it can teach you about anger and desperation. The kind of anger that makes you bang your head against the wall, and the kind of desperation that teaches you to never, NEVER show anyone that you can be hurt.

You still have a mohawk, you say. Well, my hair looks funny, too, but I'm not required to look shocking anymore. I've done my time and I guess I'm what you call a full-fledged punk. You know, the kind that gets to rest on their laurels and criticize what everyone else is doing, especially the new kids in the scene. It takes no concentration for me anymore to put on my punk face — the blank but slightly pissed-off face that punks wear when they walk around alone, you know? And when you see someone you do know and you try to smile it takes a minute for your face to work because it's stuck that way.

Back to anger and desperation. In the beginning, your anger is always strong and you want to DO SOMETHING so bad, except you're in school or you have a job or your mom won't let you stay out too late and anyway, NO ONE WILL TELL YOU HOW TO DO ANYTHING. The older punks just look at you condescendingly and say, "I can't tell you what to do, you have to think of something for yourself." So you go off with your hands in your pockets and feel really small because you're only 16 and you've never had to think a project through from beginning to end. You don't know how. Maybe you write a letter to a fanzine, or maybe you start a fanzine yourself, but if you just write a letter people say you aren't ACCOMPLISHING anything, and if you start your own fanzine most likely it will just get lost among all the rest. Anyway, you don't have enough money to get it printed.

Now you're 16, you've got a funny haircut, the kids at school hate you, your mom nags you, everyone in the scene is calling you a poser, and you're still not ACCOMPLISHING anything. You just hang out and cultivate that punk face I was describing above. Two years later you've got punk burnout.

Now you're 18. And burnt out. This is the fun part -YOU ATTEMPT TO GROW OUT YOUR HAIR! No one who has not tried this can understand the horror of this experience. You try leaving the long part long and just grow out the short part: you look like a mutant. All right, you looked like a mutant before, but now you look like a mutant that's growing its hair out. You cut the long part and try to grow it all out at once. Every day you get more desperate; your hands shake and you spend hours in front of the mirror willing your hair to grow. Three days later there's a show you have to go see. You decide you're just going to even it out a bit with your clippers and you end up cutting it all off again.

Repeat this process 5-10 more times, and then the awful truth sinks in: you're addicted to being a punk.

AND YOU HAVEN'T ACCOMPLISHED ANYTHING! Now you're in college and that really bogs you down for awhile, but all of a sudden you realize that some of the stuff you're learning may actually help you to figure out what to accomplish. (Because really that's been the question all along.) The only problem is you're just a freshman and you haven't learned enough yet, and then you're a sophomore and you're finding out that the stuff that you thought was bad, like nuclear weapons and things like that, is actually very necessary and good. And you start defending that stuff in political conversations that you always have with your punk friends, and one day you wake up and find yourself in a pair of pretty shoes, a nicely pressed skirt and blouse and cardigan sweater, and you look at yourself in the mirror and realize that even though your hair isn't grown out it looks very neat and shiny, and something bothers you for a minute, but you can't put your finger on it.

A month later you're walking across campus and you realize, OH MY GOD I"M BEING BRAINWASHED!

So now you're 19, you're a punk with a word processor, all your information is actually propaganda which you must learn and regurgitate on your finals and midterms and somehow you have to salvage yourself from this capitalist nightmare. But still the older punks are looking at you condescendingly and telling you that you have to do it yourself, they can't tell you what to do, and nukes are being built, and AIDS is sweeping the country, and people are homeless and starving and illiterate, and you aren't ACCOMPLISHING anything!

Sound at all familiar? There are lots of variations on that story and we all know what's going on: punk is getting nowhere really. We're all pointing fingers at each other and at our parents and the government, but that won't help either. We don't have a leader because we don't want a leader, and this is correct because it is impossible to be a leader without being corrupt. Well, I learned that at school so that may be propaganda, too. We are punks and we are young and angry, but we have been denied the education that would allow us to think for ourselves so sooner or later that anger turns in on ourselves because we HAVEN'T accomplished anything. We quietly manage to grow out our hair and we get older and we laugh at the young punks while secretly envying their expectations. After a few years we become conservatives — it's kind of like sour grapes.

Mary, you don't seem to be quite at that point yet, and neither am I. I'm still 19 and looking for something to do. Maybe now that I know that I'm being fed propaganda I can try to find out the real facts, but my school has a cute way of making sure you're so busy trying to pass that you don't have time to ask questions. Like I said before, I've been around long enough in the scene to be comfortable, and when younger punks ask me what they can do to ACCOMPLISH something I'll tell them that they'll have to do it by themselves, I can't tell them what to do. Because I don't really know.

But I've got a few ideas:

1. take over a company. If every punk in the nation bought one share of a specific company we could get a majority and become a force to be reckoned with, because the government only listens to business leaders, anyway.
2. we could each do an hour a week volunteer service like in literacy programs, building housing for the homeless, at rape crisis centers. etc.
3. we could organize and meet with other minority leaders to see what type of projects we could work together on.
4. we could put together a book of our views and present it to George Bush, thereby letting him know we were that organized and watching him.
5. we could become a kind of watchdog group reporting and following up on every case of injustice or prejudice we saw.

And Mary — you and I and every other woman in the scene can take self defense courses, and then go out and teach self defense to every other woman we meet until a man won't be able to rape a woman without killing her first. At the same time we can give the judicial system hell every time a man gets off for such a crime. This is something that can be done.

So get in touch with me, anyone that wants to accomplish something but doesn't know where to begin. Maybe together we can figure it out.
Jen Van Avery/ Box 380, 3820 Locust Walk/ Philadelphia, PA, 19104

P.S. I love you, too, Mike

Juliet Jake and Readers of MRR.

Okay, how about this. I'll back off on

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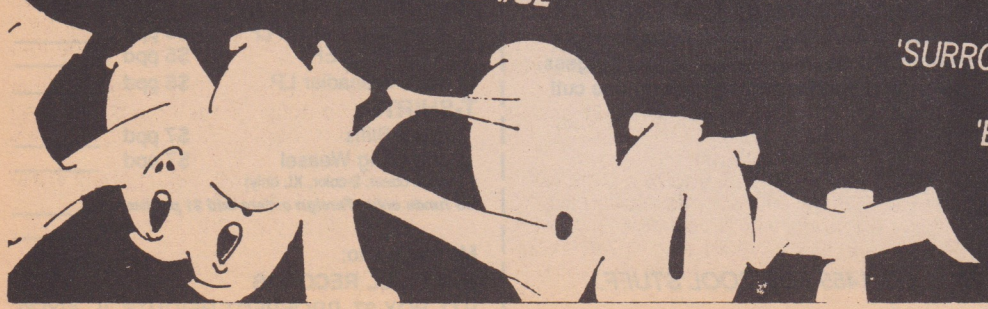

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the self-defense issue. You seem to know far more than I about it and I was assuming that by self-defense you meant fists and guns. I understand now that you were including a whole family of responses such as preparedness, verbal defense, etc. I certainly think that anyone who wants to should be able to learn active self-defense. My complaint was with the priority. I don't think that creating a society of Bruce Lees is going to solve the assault problem. Sure. We'll have more rapists with their balls kicked in, but we won't have solved the root problems. What I think needs to happen is that we need to stop objectifying women on Madison Avenue and elsewhere and we need to make it acceptable for men to deal with their emotions in positive ways (anything from crying to psychotherapy) before feelings of rage and powerlessness turn a man into a violent criminal.

The statements "don't blame the victim for the rape" and "don't blame men for all of society's problems" are not mutually exclusive. Furthermore, I don't believe that women shouldn't complain about their stereotyped roles. I do believe, however, that blaming some "patriarchial conspiracy" is foolish and counterproductive. Men and women both have much to gain from destroying these stereotypes. and it's about time we get together and start doing it rather than just cussing at each other.

"...Given that many woman have [broken out of their roles through liberation despite inertia] why should the obstacles discourage you who wish to free men?" Well, the women's lib movement wasn't instantaneous and neither is the men's liberation movement. Men's lib can't "save" anyone who doesn't want to be saved. Unfortunately, pointing out how the masculine stereotype harms men and pointing out how men can liberate themselves from it isn't a terribly popular thing to do. Men's libbers get poohpoohed by the mainstream and get called chauvinists by feminists. Amo kaj paco, Dave Gross

To Colin McInnis and MRR Readers:

I would've sent this letter to Colin McInnis, but Colin, I'm sure you're reading as well and this letter should be heard, so pay attention.

First of all I will take a shot at Colin's racial statements. You say you want to preserve your own culture, heritage, racial identity, and way of life, huh? I don't know you so I can only go from you being a racist. As far as preserving the "White Race" let's not forget that thru the process of "Caucasion Preservation" and the birth of this nation, my blacks were dehumanized, stripped of their culture and treated like animals. Although I am black, I do not identify with 'my race' because to this very day, close members of my family cannot tell me which tribe I've descended from. Guess who's to blame. Don't tell me that you want to preserve a race and culture that has cut me from mine and expect me to understand the difference between you and any other racist. As for anti-multi racialism and saying anyone that preaches race mixing preaches death. Look who's calling the kettle black. If racially mixed people are your enemies then your enemies surround you. No race is worth preserving not even your own. I am a person, not inferior to you. You have a race to identify with, I have loved ones, be they white, black, red, yellow, brown or purple. You reject me? I reject you! You are my enemy Colin and I am yours, and I don't care if I don't win because I know you won't look around, we are all going to die while you were busy trying to fight race-mixing and count your marbles your world (and mine) has been dying. Even if all the races died and yours survived, how would you and a bunch of supremist bone heads that you've brain-washed begin to replenish all the damage done to this planet by the parasites called humans that host on their own?

You'd better take a look at this 'supreme race because it won't be long before they turn on you, just like African chiefs selling the 'fuck ups' to the whites. Movements are never pure and that includes yours. The only way to live happily is to live in harmony, till death do us part. No matter how much you decorate racism, it will always be ugly. The only death that race-mixing brings is the death of barriers of segregation and apartheid.
Kendon Smith/ 4030 42nd St./ Sacramento/ CA 95802

Dear Lawrence Livermore/MRR,

I've just finished reading Lawrence's column in MRR #68 and I must say it's got to be one of the best I've read in MRR. Thank you, Lawrence !

I would think (hope) that most people reading this letter don't embrace any type of organized religion (although there are those zombies who hope Crucial Youth are real and want 'em to play at their youth meetings...) Folks, this is where it goes back to the fundamental arguments... I'm sure you're sick of them by now, so I'll just recommend extensive reading of Bertrand Russell (esp."Why I'm Not A Christian") you can find them at any library or book store.

It's more important than you might think to get people off their holy asses. MYSTICS included !! There's no reason for it !! I am, however hard-pressed to find fault with that passive, agnostic, style ambiguity. We really need to re-focus our energy from the transcendent to the imminent. Meaning, let's not worry about getting into heaven, let's worry about fixing up THIS place. If you missed Mr. Livermore's column in MRR 68, GO READ IT !! In the meantime, I'm Thomas, at/ Ga. Tech P.O. Box 35526 / Atlanta GA 30332 /

P.S. Here's a quote... "The god hypothesis is no longer of any pragmatic value for the interpretation or comprehension of nature, and indeed often stands in the way of a better and truer interpretation. Operationally, god is beginning to resemble not a ruler, but the last fading smile of a cosmic Cheshire Cat." -Julian Huxley

Dave,

Which is it to be? In one paragraph of your response to my letter, you say my suggestion that women need to learn to resist attack is a bad idea partly because of the implication that the party responsible for action is the woman instead of man needing to change their view of women as objects. Yet in the following paragraph you lament the "blame it all on men" attitude perpetuated by all too many feminists as setting women back in helpless roles and men in rescuer roles. In your eyes, women are damned if we accept responsibility and damned if we foist it all on men. This reeks of the very mind trap teenage girls encounter in their relations. Furthermore, the implication I see in your letters on the subject of feminism is that women criticizing the way they are treated by men is bad, yet it's alright for men to criticize women. As if there aren't enough repressive double standards in society as it is. This attitude is every bit as bad as the attitude that men are beasts who are not allowed to talk about their problems.

I do recognize the right for men to talk about their problems, even if my last letter did make it seem otherwise. But you should in turn recognize the right to take men to task on their behavior not to mention to reply to the charges levelled against modern feminism and the anti-male sentiment. Furthermore, if feminism is to divorce itself from the male-bashing tendency (I take it that's what you want), then it's important that women in general and those in the feminist movement take responsibility. And when we do, we deserve encouragement, especially from men.

As you can tell by now, I agree with you on the point that modern feminism needs to do better than to blame men for all the repression. I also believe that men who wish to liberate themselves from the stereotypes imposed on them can do better than to scapegoat women. Is that going against the equality I preach? Not even. Sure it was hard to overcome the inertia of staying in the comfortable roles when women rose up, but those who wanted out of those roles didn't let the inertia cripple them. So it's not going to be easy for you and other men who want out of the war-mongering, moneymaker roles imposed on them to do so, but given that many women have done so anyway why should the obstacles discourage you who wish to free men?

Now, about the need for women to learn self-defense. You tell me that this suggestion of mine would clearly add to the violence that already exists (as if the aggressor does not) and perpetuates the myth that women who don't fight off an attacker probably wanted it. You're wrong on both counts. No sane person who understands what it means to be the victim would believe that those who don't resist want to be raped. My concern when I expressed the need for women to learn self defense was and still is for the victim. Public opinion can go screw itself if it thinks that women deserve to be victimized. As for your opinion that women who resist attack adds to the violence that already exists; self defense need not be violent. Many tactics range from simply keeping an eye on everything that is going on around you to loud, angry talking, to Aikido. Many people I've talked to who have some knowledge of Aikido are men rebelling against the warmongering male stereotype. Yet they find no guilt associated with Aikido. Why? Because Aikido is simply the means of using the inertia of the attacker to resist attack. These men who sang the virtues of learning Aikido include Franco Marcs, the bass player for MDC.

Also, I don't believe that self-defense and anti-war/ anti-violence are incompatible. Both assert the right not to be subjected to violence by those who would subject people to violence. While it is never wise to initiate violence, what do you do when you are encountered by an attacker? What happens if the attacker throws you down? Is a woman who fights off a rapist "pro-violence" or is she just defending her right to go about her daily thing without harrassment?

At this point, I'll point out that the women I described in my previous letter to you did better than leave their abusing boyfriends: They threw them out of their lives and rightfully so. As I said before, the very fact that

they did so proves that they are anti-violence, that they will not put up with being subjected to violent conditions.

Anyway, I hope this makes the point of my previous letter much clearer. Whether you misinterpreted my letter on purpose or not is irrelevant at this point. My letter was construed as the most violent anti-male pseudo feminist dogma yet. Well, your letters to MRNR can just as easily be taken for the most violent anti-feminist pseudo men's liberation dogma anyone could come across. Which just goes to prove the old saying, "What goes around, comes around." You made it clear that you hoped to stimulate debate in your letters to MRR. Well, that's what you got. Love,
Juliet Jake/ San Luis Obispo, CA

P.S. At least one person I talked to who was at the Vet's Hall when the riot went down says he saw the cops huddled together outside the hall planning their strategy prior to attacking, as if going over football game plans." Another person saw the then-Police Chief Don Englert give the signal to attack once they took the stage. Two others heard the cops bragging about how much fun they had beating the shit out of the audience. (It was only after the Police suffered embarrassment over the incident that they expressed any hint of regret. Remember, prior to being shoved out, the audience didn't raise a finger to hurt the cops, even if their resistance was angry. Yet the cops initiated the violence anyway. Why? Just because they wanted to show who's boss. Given that, what would've happened if the audience all sat down when told to clear out would have been this: More people would've gotten arrested, and the beatings would have taken place in the jail cells out of view of the public eye and for that matter, the press. Sorry, Dave, but you got to wake up sometime.

This letter is directed toward Brett in issue 68.

I think Lawrence's response to you was totally appropriate, but a bit too light. In my opinion you are a stupid fuck! First you waste $15 to get in, and then proceed to throw away another $15 on a T-shirt of a band that in my opinion, and most others, sucks ass. Perhaps that's how they got their stupid name. Also, $50 on drinks? Come on you shithead! You could buy 5 cases of decent beer for $50. If 2 friends and I spent $50 on drinks, we'd all be dead from alcohol poisoning! Wise up you bonehead!!!
Derek Smith/ Univ. of DE/ 216 Russell D/ Newark, DE/19717-5269

Hey,

Just read #66. Good mag, but I feel compelled to comment a bit on the Board column on environmentalism. Sort of humorous, I guess, I particularly liked the dramatic mechanism of introducing a weasely, confused, bleeding heart liberal sort of supporting character to play counter-point to the author's narration-very nice! Sort of the Wally George/ Morton Downey Jr. approach to political discussion, find or create the most pathetic, clownish representative of an offending political view in order to make one's own self seem more authoritative and convincing. The piece sounds reasonably serious so I'll take it that way-the issue of environmentalism needs to be raised in punk forums, at any rate, and any correspondence on the subject is welcome. Yes it is an obvious truism that humans are a part of evolutionary laws and whatever it is we do is "natural" in some sense as we have evolved on the earth like every other animal. But we are a bit of a special case as our particular adaptation, intelligence, is a wild card in the animal kingdom we can unleash shit like 50 megaton fission nukes which would be unlikely to appear naturally due to random mutation. Yes, "many more species went extinct before there were humans." There is some difference in rate, however. For the recent period before modern industrial man emerged (which was very very recently on evolutionary scales) it appears that the rate of species extinction was no worse that one biological species every year. Coincident with the rise of modern man we have observed a rise of mass extinctions to the tune of one thousand species per year and the rate seems to be increasing rapidly. Perhaps the fact that our biological brethren are all choking off may be an indication that all is not well in Human Fantasyland?

You imply that humanity's fate is all part of a natural order - "Time will tell. I'll let God (or Nature or whatever) decide for herself what's going to happen." Fucking nice. Sure, and if the secret police come for my sister I'll just sit back and let Fate play out its hand, what'll happen will happen. I've never heard such do-nothing bullshit in a punk mag. The issue here is survival. If, by virtue of our adaption a huge, lumbering brain — we can ascertain that our species' well being is endangered then shouldn't we at least try to do something about it?

Certainly, ozone layer thinning isn't knocking too many humans off right now. But really, "too deep of a suntan". Try fucking mass skin cancer. You can show off your deep suntan when it s your ass on the chemotherapy table with tubes down your throat or fucking whatever. The lunatic thing is that although the corporations have been told what may be causing extensive ozone depletion CFC's they (and the rest of us) are pathetically slow at eliminating their unnecessary use. You can use your fucking deodorant and smell nice and pretty without using CFC's (try a roll-on.) Anyway, there is every indication that ozone depletion and global warming are just tiny previews of what's to come, we're merely grazing the surface of mass climactic change which our species with its bursting technologies and populations may unleash. Guess: are things getting better slowly or worse faster?

The trends are all increasing exponentially-population, energy use per capita, pollution, technological complexity. Lest we miss the significance of the term "exponential" remember this is the shit where you're asked to give someone a penny a day and start doubling the amount every day and you figure out that you'd owe 'em 21 million dollars a day by the end of the month. The enormous mass of living humans being supported on this planet now is made possible by massive exponential increases in the "energy flow-through" of our environment. We're devouring all traces of stored solar energy on our planet (coal, oil, wood, etc.) and will run out. But our technological, industrialized world will collapse without energy, and you'll be seeing solar panels on all roofs and nuke plants on every corner. Won't that be nice. You can watch the Chernobyl effect from the comfort of your own home. Honey, come watch the kids melt. And pollution and garbage will pile on - it cannot be avoided, being a measure of the entropy in a physical system. You can't make it go away and you can never recycle/ restore it 100%.

Such a rosy future, and meanwhile that part of the human species which is not busy starving to death sits and watches its fucking cultural equivalent of MTV. I mean, what a goddamn easily brainwashable species. Changes can be made to make human society agree more closely with natural law and as shit gets nastier it will be easier to enact change. But the general apathy of the world population and societal inertia make things look a bit ugly.

One last comment on the subject of our interactions with other species. The question here is whether we choose to embrace and actively initiate suffering or not. Yeah, we evolved out of a brutal, ugly biosphere where suffering is common but does that mean we want to do it? And if we agree that the suffering of human animals should be avoided when it can be then why should we not seek to minimize the suffering of other animals as well — we are all "conscious" and "intelligent" on some level; some more, some less. So much suffering we inflict on gigantic scales is mindless and easily avoidable. Take the somewhat brainless example of putting whales in a tank to make waves to run generators for electricity - the energy cost of catching and supporting the whales would cancel any yield. And if it's okay to do this with whales then there's no ethical problem with doing it with other animals, is there? Specifically, homo sapiens, I mean you could just as easily have a bunch of humans (although a different race than ours, certainly!) chained to giant pumps all day and you could eat them when they die, too. I mean, you wouldn't be the one in pain, right? Try to show a little empathy.
Geoff Price/ 6619 Del Playa #4/ Isla Vista, CA 93117

MRR and Mykel Board,

Just a short note to comment on a parallel of your ignorance displayed in issue #68 referring to animal lovers and that of societys towards the same. Their portrayal of animal activists, similar to yours, ("animal lovers hate human kind") is a convenient business interests protecting device used to deny activists of any respect influence and power that their actions might gain. After all, anyone who condemns humankind in preference for four legged furballs and rodents is only a knife in the back of society and deserves no credit let alone voice of opinion.

Whether you notice it or not you are doing a quaint little job of enforcing the medias influencial and biased brainwashing used to encourage ignorance of the masses.

If you insist on being "anti-veggi" at least take a look at the other side you might be condoning impairing. Peace, freedom, and equality,
Amy Nausea/ NY

MRR: Just wanted to address a couple of things going on in the letter section recently.

First,all this shit about Nazi skinheads and nice skinheads is getting a bit too much. Here's a solution, why don't all you Nazis reading this go to your master Metzger and tell him you guys should all find some uncharted island in the Pacific. Y'know, around Gilligan's Island, you call it Militant's Island and Skrewdriver could write the anthem-theme song. And leave the rest of us alone. "There once was an asshole racist and a bunch of dudes in Doc's"

OK, seriously, this part is directed at Sheila Martin, who connected Satanism with various powerful forces like the government

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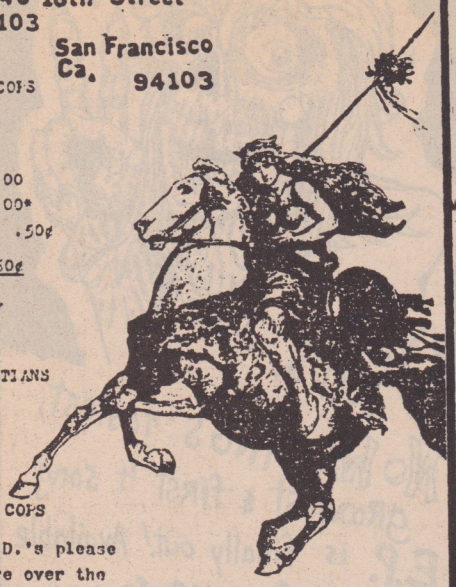

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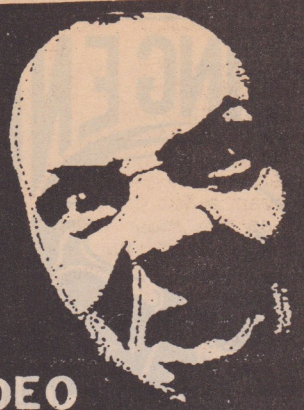

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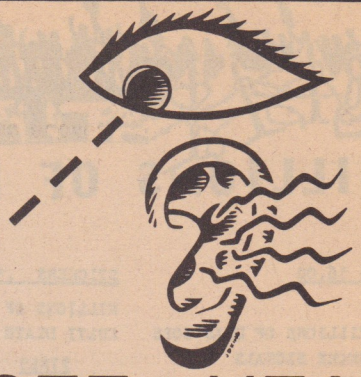

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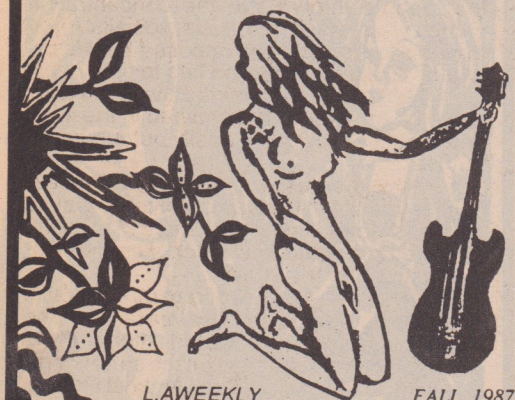

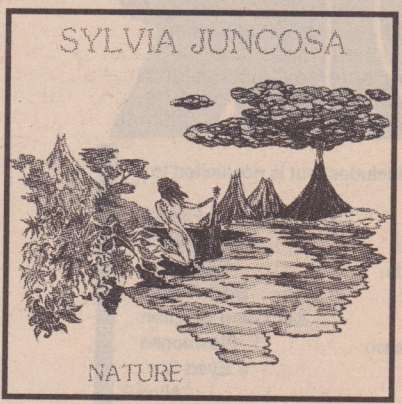

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and big business, saying that the Satanic philosophy espouses ruthlessness in the pursuit of aims, lack in consideration of ethics, that it mercilessly destroys anyone or anything that stands in its way. Ha! Sounds like the Christian church to me.

Well, this seems like a typical example of someone who's heart's in the right place but has been suckered by something that's truly evil, the media. That's Hollywood Satanism you're talking about, Sheila. You've watched "The Omen" too many times, I think.

The Satanic Bible, which many modern Satanists use as a guideline, actually has more in common with an alternative outlook on life if you weed out the religious shit, which is there 'cos hypocritically some people still need to externalize the power inside them and still need a god to believe in. Besides that shit, the basic logic of the book (this is how it struck me anyway), is to have some fun in life 'cos there ain't gonna be another one. This doesn't sanction going around killing people at random or running around naked in the streets in some drunken orgy (like the media would like you to believe). The Christian church has been trying to humble people for centuries, making you think worldly possessions are "evil", meanwhile look at your typical evangelist. I realize mentioning this last bit is being redundant, everyone knows about those assholes. The Hindu religions espouse the same, well sorry guys, I'm not gonna live in a shack without music or beer or whatever—the rest of my life so I can be pure. That's not to insult poverty-stricken people, I'm talking about people who have a choice. There's no bullshit about sacrifcing babies or anything idiotic like that, the only time the philosophy gets violent is when somebody is really fucking with you. If someone's really making your life miserable you go after him/her or them personally, you don't sacrifice something innocent, what the fuck is that gonna do?

My advice to Sheila or anyone else is don't listen to me, get the book and read it for yourself, and not I'm not trying to "convert" anybody, I'm not even a Satanist but their logic makes a lot more sense to me. As for connections with the Armed Forces and big business, well who's name was the fucking Spanish Inquisition and the Salem Witch Trials in? How many people have died in "holy wars" in the Middle East? Who puts assholes like Jimmy Swaggart in their white Cadillacs, Satan?
Danny/ New York

Hi MRR (and "someone in Cypress, CA"),

This is in response to this person in Cypress' view on the current punk thing, printed in MRR #69. I'd like to point out to this misguided, rather blind person, that not all punks are cliche. I admit that a large amount are, but to make a sweeping generalization such as that is unjustified. I consider myself punk if anything, but to me, it still is a nonconformist, be-yourself thing. I admit that I own Docs, I got them cheap ($34) and they're very comfortable and I wear them constantly. This does not make me a poseur. There is no one who dresses like me. I can see how you would get this attitude though because there are a lot of poseurs out there, but if you could just look past them and see those of us who still posess the punk spirit, I'd appreciate it. Also, what kind of message are you looking for in the music that you can only find in speedmetal? I think you're just looking in the wrong places. I've never been to California so I don't know what it's like there, but I hope you can find some real punks. good Luck.
Liz/ outside Boston MA

Dear MRR,

There's letters to three people in here: Clay J/SF CA, Mz. Lily/NYC, Ju/Canada.

Clay: Regarding this NBC "Midnight Caller" TV series protest thing, there's more to it than just "First Amendment" rights. A new thing has been added in the last 200 years: equal access. NBC has an audience of 50 million. There is no way you or I or anyone we know could "respond" in a like manner. (Did you know that only 26 US corporations OWN nearly all US media: papers, TV, radio, cable, book and magazine publishing?) The three networks have a near-monopoly. They don't give a shit, it's just sensationalism for money. Media people on that scale are out for their own agendas: money, and politics, which is just long-term money.

This is not the same as Christians complaining about magazines like PENTHOUSE, FORUM etc in the 7-11. Only the surface part about "certain people opposed to a media product" is similar. The issue is totally different. There are thousands of magazines, and only three TV networks.

I do not subscribe to the "gay political line" nonsense either. I'm a homo-punk, not an assimilationist. I'm an outcast even in the gay world. When I walk through gay neighborhoods I get hostile looks like I'm a fag basher or something. There are lots of cool radical gay girls and boys though, they're our allies.

Mz. Lily: You are right, I did downplay the viral transmission thing, intentionally. It was one paragraph in a story, not an AIDS Foundation "Safe Sex" pamphlet, and I even said I've leave the info-getting up to you. My point was to emphasize that you get it from specific things, not from vague casual things, and the fact remains that the two main ways are used needles and ass-sex without condoms. Like the saying goes, It's not what you are, it's what you do. You are right though, it's up to each person to find out for themselves.

I didn't mean to argue statistics. Generalized "safe-sex" discussions make assumptions that aren't always true, and I usually detect some sex-phobic attitude. What does "getting someones sexual history" mean? Who can remember (or even know) all the little things like "sores in the mouth" (yuck), how about the cut on my finger? They think of sex as some clinical thing that you really shouldn't do, but if you insist.

I am careful though, and always talk frankly about sex with partners and friends. Why is it always women and homos that are the only ones that deal with these things?

Last thing, you said, quote, "Duh Tom, the show you were protesting is about a WOMAN who kills the MAN who infected her" AW COME ON! That was exceptionally bad fiction. Of course it CAN happen, when you've got 250 million people ANYTHING can and will happen. The fact remains, most AIDS cases are NOT what that story was about, why did you refer to it?

Ju, somewhere in Canada: Fuck you. What's this "alienating heterosexuals" shit? If you don't like JDs or homo-punk stuff, then don't read it! (Gloria and the gang at JDs can defend themselves, but they're friends of mine, besides I got a letter like this too about HOMOCORE)

There's pictures of girls and boys in there, no one's forcing you to jack off to pictures of guys. There are lots of zines with "men having sex with women and all that crap" (your words) and I think it's fine. How on earth is anything restricting or excluding you? It's just a zine! If you wanna talk "alienation", be a homo and go to any show, club, movie, anywhere, and hear "faggot" jokes and shit.

I just love it how all of a sudden uptight straight boys "discover" that girls fuck girls and boys ditto and vice versa and all combinations except their favorite one, they get mad and hurt and start screaming "discrimination", or go fag bashing.

Get a clue, dude. If you wanna yell at me, write JDs or me a letter, don't clutter up MRR with this nonsense.
Tom Jennings/ Homocore zine/ Box 77731/ San Francisco CA 94107

Maximum RocknRoll,

Over the last few years the increase of Nazi activity has been a cause for concern. Though overall the numbers of Nazis seem insignificant, they are increasing throughout this country and Europe according to many sources. Given the right economic and political conditions the fascist movement could drastically grow within a short period of time such as the National Front is doing in France. At the last election the NF received 10 percent of the vote which is a staggering number for a western bourgeois democracy in the 1980's. The same potential exists for the U.S. if the white supremacists are not fought when their numbers are small.

In Germany throughout the 1920's Hitler's part was weak and on the political fringe, yet by 1933 he was Chancellor of Germany. The left, namely the Communist Party [KPD] and the Social Democratic Party [SPD], would not unite to combat the Nazis. The Communist Party leadership was so foolhardy to actually believe that the Nazis would not last six months in power, and that the Nazis would be swept away to pave the path for the KPD to take control. Not surprisingly, the only path the communists found led to the gates of the concentration camps. The first people thrown into the concentration camps were the communists, socialists and the trade unionists who opposed the Nazis, and by that time it was too late to fight back.

Hitler himself admitted that the Nazis could have easily been crushed in the early years by the left, which easily outnumbered the Nazis.

And, the best way to combat the fascists is to unite in a broad coalition of groups and individuals who are opposed to fascism, and are committed to physically confronting the fascists on the streets.

The Anti-Nazi League of Great Britain is a shining example of this militancy. The ANL confronted the fascist National Front and the British Movement on the streets, had anti-racist demos, and Rock Against Racism carnivals. Besides physically confronting the Nazis with massive numbers of anti-racists, they also printed hundreds of thousands of flyers and news sheets that helped to clarify to the general public the situation. Because of ANL activity the once rising British National Front is now a small disorganized hodgepodge of competing factions.

This all happened in the late 1970's and early 1980's.

Within the last few years the French National Front has been gaining support from those sickened by Mitterand's reformist Socialist Party that has cut workers' living standards. It is almost impossible to deliver real reforms in a capitalist country, whether it is the so called private capitalism of the U.S.

and the West or the bureaucratic state capitalism of the Soviet Union, China, Cuba, etc., especially when the crisis ridden system is so undisillusioned workers start looking for scapegoats if a revolutionary alternative is not present to give another lead forward. Thus the rise of the right and the ultra-right.

Most forces opposed to the French National Front have a hands off policy against the French Nazis. They won't physically intimidate theses assholes when they march through the streets, a lesson to learn from the British ANL who eventually frightened the NF from marching.

We have a few choices in the U.S. at this time. Either we sit back and pretend the Nazi problem will go away if we ignore it; or we can organize but foolishly think just by our good natured deeds we can convince the white supremacists the errors of their ways; or we can inform and organize concerts and rallies, and also physically confront the Nazis on the streets. I am not arguing for individual assaults, but rather planned demonstrations that will show them the numbers of people they are up against. We have done this twice in Cincinnati. The first demonstration was on Oct. 24, 1987 when we literally chased the Nazi skins off the street. The cops had to rescue them. The second rally took place December 3, 1988, when once again the Nazis had to be rescued by the men in blue, who by the way arrested 5 of us and only 1 of them.

The Anti-Racism League of Cincinnati is planning an upcoming Rock Against Racism concert in either January or February, and will continue throughout the year with more information, concerts, and demonstrations until the Nazi problem is no longer even the small but intimidating threat it is today. Donny Schraffenberger, International Socialist Organization Anti-Racism League, P.O. Box 20092, Cincinnati, OH 45220.

Dear MRR and readers,

Okay, the cynical fish has baited me. Here goes nothing (?)

To everyone who is just "a little bit different" in any of a thousand ways and is constantly reminded that they "don't fit in": Be true to yourself always. You can't be anyone else anyway. Masks do not beautify, magnify or glorify-they destroy your only true possession: your individuality, your selfhood. Stay as close as you can to your real self, and you will inevitably be happy. But remember, you're always free to change that which you don't like.

To all the bands who stand in the spotlight, exposed to collective kudos or criticisms: don't stop. The only bad band is a dead band. When you provoke us to have fun, well, we can all use the extra smiles. When you provoke us to think about the world situation, you plant the seeds of change. And even when we hate you or what you represent you make us define our standards/views and take a stand.

To all "zine publishers": see above. And you bring it right to our doorsteps.

To all the artists-writers, painters, sketchers, xerox flysters, etc.-You turn yourselves inside out for the benefit of those who don't see what you see. Keep feeding our perspectives. No one ever o.d.ed on vision and insight.

To everyone who has sacrificed of themselves to benefit others: Watch carefully-life moves in circles. In the span of a lifetime you get what you give. Any action is an investment in your own future.

To everyone who wants to change the world: The best way to do it is person by person, starting with yourself. If you preach kindness and practice cruelty, will anyone take you seriously?

To everyone who is hurting from pain imposed by others: hate is everywhere, but there is still love and kindness in the world. Find it and don't let go. You are still alive, surviver. Life is strength. Life hurts, but it heals too. Don't give up and don't forget the opportunity of living. No one can steal you away from yourself. And may the healing come quickly.

To everyone everywhere: Is peace possible in the age of hate? So many things seem beyond our control, but take charge of circumstance when you can and change it when you have the chance. Never give up.

To those who want to tear it all down: It's true--anger is an energy. But when you destroy, do create something better to stand in its place?

This is my message; ignore it or absorb it. At worst it's something different eh?

Avoiding the yellow snow, Beij, 405 W. School St., Centerville, IN 47330.

Dear MRR,

I find it distressing that Chumbawamba only saw fit to answer Gareth's letter (MRR #65) with a few lines in MRR #67, without expanding on their bullshit claims, as if the subject wasn't important enough to talk about, or that we Irish are incapable of knowing what's truly going on in our country, because we're so close to the situation. I'm fucking sick of hearing all these easy solutions from people who don't even fucking live in N. Ireland, therefore not having to deal with the situation on a personal level day-in-day-out. A few fucking days spent with the likes of Sinn Fein or IRA (who are hardly going to be objective on the "Irish problem") doesn't give anyone the right to think they are "speaking from experience". Chumbawamba (through Paul Spence) had 4 pages of IRA propaganda yet dismissed Gareth's response as "exausting". Dialogue and communication are what's needed here, not a few lines disregarding someones views offhand. Chumbawanba can play their romantic Irish Freedom Fighter roles all they want in their English homes-we have to live here!

The IRA are not freedom fighters! Minorities, even armed ones, cannot bring about socialism. The "armed struggle" can't win. You cannot defeat imperialism without developing united action by the working class. The mobilization of the mass of working class Irish people North and South, protestant and Catholic, is the only way of achieving a truly free Ireland. The IRA have made absolutely no attempt to gain support from ordinary working people, and indeed their actions are counter-productive in building a socialist base for unity. How can they expect working class support when they murder those very same people? To suggest the Sinn Fein are Socialist in the "Nicaraguan mould" is laughable. The FSLN (Sandanistas) have the support of the majority of people in Nicaragua, something Sinn Fein and the IRA do not have here in Ireland. The IRA and indeed all paramilitary organisation here from both sides are just like the Mafia. While they may claim to be politically motivated, actions show otherwise. Profit is their motivation, power is their goal!

"IRA skinheads" justification of IRA punishment beatings and shootings in MRR #66 being okay because "they've issued countless warnings to petty criminals" is so fuckin' idiotic it's unbelievable. This is facist reasoning. It's just like government saying "you knew the consequences of your actions" to the people on death row. It's also ironic that the IRA punish drug pushers when it's common knowledge that paramilitaries themselves deal in drugs to gain more funds for their "causes". They'll deal with anyone and anything for money. Extortion, assassination. Anything! They don't care. They're murdering bastards-not politically motivated freedom fighters. I agree entirely with William Campbell's and Gareth's letters. Come on Chumba's WAKE UP FOR FUCK SAKE!! Listen, if anyone's interested in an unbiased Anarchist perspective on the Irish situation why not contact: Warzone Collective, PO Box 148, Belfast, BT1, N. Ireland.

Warzone are a committed group of Anarchists dedicated to changing the bigoted hatred the situation here instills in people. A very hard working bunch, constantly putting on shows and doing two zines. Great people! Anyhow, I hope people will realize ther are three sides to the Irish story: the Loyalist side, the Republican side, and the TRUTH. Peace, love and friendship to you all, Rab Pennie, N. Ireland

P.S. Yeah, I'm chickenshit too-I'm reluctant to put my address to this, cos there are people out there who would delight in putting my windows in or having my kneecaps for their trophy room. I guess I can be contacted through the Warzone if anyone's really interested.

To Whom It May Concern:
Re: Racism

I firmly believe that personal appearance has no relation to intelligence, wit, compatibility, reasonableness, yet stupidity seems to prevail when judgemental first opinions are made regarding appearance; making myself clear, more specifically speaking: The actual color of ones skin.

Racism n. : 1. A doctrine that inherent differences among the various human races determine cultural or individual achievement, usually involving the idea that one's own race is superior.

2. A policy, government, etc., based on such a doctrine.

3. Hatred or intolerance of another race or other races.

(It is easier to feel hatred than to care about fellow human beings)

Dearest MRR amd Friends

Hey, This is Abe from Animal Clinic. By now most of you have probably heard about the big birthday extravaganza the aryan nations is having to commercialize Hitler's 100th birthday. This gala event promises to be quite a spectacle indeed, with guest appearances from all your favorite nazis. The purpose of this event is to attempt to organize U.S. pinheads, (oops) I mean skinheads into a more effective fighting (hating) force. In response to this dazzling display of ignorace, I'm setting up a benefit show and counter demonstration to be held in Coeur D' Alene ID on April 22. (The skins plan on marching there) By doing this show we hope to make our message clear; that we will not tolerate their preaching and practice of racism, hatred and violence. We hope and plan on this being a peaceful event, but of course when you are dealing with people of this nature, the threat of violence is there. This of course will not deter us, because we know this is where the terrorists' true terror lies;

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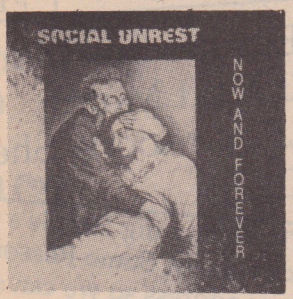

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Letters

fear. So by uniting and standing up to them we take away their greatest weapon, and by doing so, half the battle is already won. I need help getting this off the ground; from bands, organizations, or people interested in playing or helping in any way. I also need to get into contact with anti-racism groups that could help out and possibly recieve some of the proceeds. So if you're interested in getting involved then write me soon and together we can make a difference. From the heart,
Abe Normal and Animal Clinic

Bands. Promoters. Fanzines, and YOU:

Are touring independent bands a thing of the past? With the frequent closures of all-ages halls and of alternative venues. It becomes increasingly difficult for groups to play out consistently. Without 'pro' booking agents or lots of label backing it is virtually impossible.

Determining the status of individual scenes. Finding contacts and setting up tours is a time and money consuming process. For many bands this prohibitive effort stalls tours before they even begin and makes a weekend jaunt seem not worth the effort.

To help alleviate the problem (and keep me busy while not booking my own shows), I have started a listing of possible venues. These include both necesary info and a short note about each club. At least for the beginning it will deal only with the eastern part of North America, the farm belt, Eastern Canada and everything between the Mississippi and the Atlantic will be included. This isn't due to some anti-west prejudice. I'm just more familiar with this half of the continent and it will be easier to compile and disseminate. (Of course if somebody between Denver and San Francisco wants to do a western half, then by all means go for it).

To make it work requires input from the, two groups most immediately concerned. promoters and bands.

PROMOTERS: If you put on consistent paying shows with a cooperative atmosphere, please send in at least the name, address, and phone numbers for yourself and the venue. Also try to include the best days for shows, average attendance, if all-ages, if accomodations provided, door prices, range of guarantees, and anything else that would be helpful.

BANDS: any of the above info available, plus a quick note on how you were treated. Examples: "in Buffalo they cooked us great Italian food!" or "Detroit only paid half the guarantee so be careful there."

EXAMPLE OF LISTING:

Michigan: Flint. Fallout Shelter. PO Box 461. Grand Blanc, MI. 48439 contact Jason (313)634-4733 or Joel (212)260-7922. When hall is available. 2 shows per month, breakfast and crash space provided. Bring lots of t-shirts to sell. Sound sometimes sucks but overall good shows. (all ages/ 5$ door/ 200+ people/ $100-$300 +%)

The benefits are two-fold. Clubs get the word out for themselves and have more groups to book. Bands get more possibilities for shows and warnings about/alternatives to untrustworthy venues. The success or failure of the project depends entirely on the cooperation of bands, clubs, and any knowledgeable people interested in strengthening the scene. Input from fanzine and radio folks is welcomed, and if the interest warrants it will form a separate section for help in promoting gigs already booked. Right now there are 65 listings. Reserve a copy by sending in your up-to-date information now. Any suggestions for a name would be appreciated. Keep an eye on next month's classified section for ordering info. Thanks a lot and take care.
Joel Rash c/o Vital Music/ 263 E. 10th St./ New York, NY 10009

Dear MRR,

I'm writing this letter in the hope that (a) people won't be fooled by arseholes who give their addresses for ordering stuff and then rip people off and (b) that the arseholes who did rip me off might see my letter in MRR nad know exactly who they are. I don't know how arseholes like Schizoid etc can heve the audacity to claim to be punk; it really bothers me.

It must have been about last June when I first wrote away to two addresses I saw in MRR for records. The second band, Youth Of Today had their Can't Close My Eyes EP distributed by Revelation Records, whilst Schizoid's Beer Thief EP was being distributed by themselves.

Since I first ordered from these two, I've written back to them on at least eight occasions (four each) and have not even received confirmation from either of them they'd investigate. This is not good enough and there is no way they are getting away with this shit. If this is what honest record sales service is about then I'd sooner spend my money on C.D.'s.

Perhaps by printing this letter it will act as a warning to anybody dealing with Revelation (who I understand stock Skrewdriver LP's by the way!) or those limp dicks Schizoid. Ok, thanks for the time, anyway.
Gerry/ 169 Upper Rathmines Rd/ Rathgar/ Dublin 6/ Ireland

Dear MRR....

Bomb broke up for good (finally). Tony lives in New Mexico with a woman he met on tour, and he's using his drums as planters. Jay is in the woods in France having a baby with his wife. He's happy but bored, writing him would make his day I'm sure. He told me that the nearest pool table is 20 kilometers away! (Jay Crawford/ St. E. Phillomene/ Cures, Pugetville/ 83390/ France)

I've been getting a lot of requests for the To Elvis In Hell LP. Sorry, it's out of print. So are all the t-shirts. The last LP contains 6 songs from Elvis (replayed and re-recorded) and four new ones. It's on Boner Records available from them or in stores or for about half the price from Blacklist Mailorder.

I'm interested in starting another band. Peace, love and groovie colors...
Michael Dean/ Box 1210/ San Francisco CA 94101

P.S. I will forward mail to Tony, but don't write us at the Valencia St. address listed on To Elvis., cause we won't get it.

Dear MRR,

The column I wish to address is by Lawrence Livermore, in your January issue, number sixty-eight. I'm writing not just to criticize, but hopefully analyze and (to some extent) refute his argument,as well as opening up further discussion on religion: something that I feel is lacking in the alternative music scene (other than complaining about it or exposing its corrupt nature or hypocrisies). I am not merely espousing a certain religion here, but hopefully breaking down some stereotyping and generalizing that pervades our views of the religions of other cultures.

First of all, I was frustrated at the generalizations and assumptions Mr. Livermore makes about Eastern religions, and was annoyed at his lumping Buddhism in with fiercely evangelical religions like Hare Krishna. His view is prevalent in the West (among atheists and the religious alike): that Eastern philosophies at best are novel, or "quack" religions charaterized by "orange-robed characters" who "tell us about the divine nectar of Krishna." These "Jesus Freaks", "Moonies", and "Children of God" are exceptions and not the rule, as I too doubt the sincerity of any dogmatic/ fanatical religious leaders and their followers, as well as regarding them as dangerous weapons that are being used to control the minds of the impressionable. But I beg to differ that Buddhism has anything to do with these "religions." Buddhism, especially in the sixties and seventies, did have "snake-oil dealers", who went around calling themselves Buddhists, from want of either money or power, but they were neither sincere nor representative of the Buddha's teachings. I began to look into Buddhism out of my dismay at the fanaticism, hypocrisy, sexism (hetero-sexism), specieism and fundamentalism of Christianity, which is the religion I was brought up with and was, at one time, fairly serious about . Now, you may regard me as a weak person who "needs" religion to replace insecurity, but that isn't the case. I have realized that my life (and of those around me) is a process of pain and suffering, brought on mostly by my thoughts, words and actions, and therefore I should be correcting what I brought on myself. Buddhism, in the sense of the word "religion", is not really a religion at all. It does not require its followers to adhere to strict doctrines or believe in unseen gods, nor does it promise a Utopian afterlife or privilege for good deeds. It is a simple and practical way to eradicate what Mr. Livermore calls "the veil of ignorance", and to promote compassion and peace by selfless service to others withought evangelism and fanaticism. It may take me the rest of my life to achieve this, but if that is so, I will never give in. Mr. Livermore mentions the strange "traditions" which are required to reach this enlightenment (the selfless, mentally free state), and has here entirely missed the point: fasting, meditation, and shaving of the head are only means and not the end. Thousands of practicing Buddhists do not shave their heads nor do they fast, but their practice, which is usually meditation, is unlike prayer because it promotes inner peace by concentrating and reducing evil and selfish thoughts from controlling one's life. Prayer, on the other hand, represents selfishness ("I want this or that") and builds on this selfishness to foster pride and a superior attitude. Buddhists must first belive in the doctrine of the Buddha, and have reached a point of tolerance and acceptance of their own inferiority and love of material and self-pleasure. LSD will not bring one there either: it may increase your awareness and open your mind/eyes, but it lasts only as long as the drug lasts, and then you're faced with your old reality. I may be incorrect in my assumption here, for I have never taken acid. This assumption is derived from knowing those who have taken considerable amounts of the drug. I would also like to agree and disagree with some of the other points made in the article. First, many Westerners still feel that their understanding of the world is correct, and that many Eastern religions knew about the law of physics (etc.) some three-thousand years ago is still ludicrous to them. The Buddha never prescribed to the view that humans were dominant over other things,

Letters

instead, they were a functional but important facet of the earth, not the "god-like" status that Christians believe. Conversely,I will not swallow your view that all religions thrive on division. You can prove me wrong on this point, but from my readings Buddhism (or any of the Far Easthern religions) does not thrive on division,it thrives mainly because of its flexible nature, and all the various sects (which came to be without coercion or oppression)-such as Zen, Hinayana or Theravada, are redirected visions of the path the Buddha originally laid out.

Most religions have been grossly distorted by their followers, and Buddhism is not exempt. But Buddhism has never promoted or glorified violence, and one of the reasons is that it was based on a compassion and peace void of dogma and superiority. Its earlier followers, unlike Christianity, were not fanatics. The Falwells and Moons of the world do not compare to those who were true to their faith-true Christians, such as Leo Tolstoy, true Hindus, such as Mohandas Gandhi, and true Buddhists, such as D.T. Suzuki. Your "religion" (if I can call it that), is of reverence for the earth, and is something I share in common with you. It may be the only "religion" that we'll have to sell in order to save the earth.

On a entirely different note, I want to touch on the "Nazi shit" which is corroding the already tainted "image" of the alternative scene. It is promoting violence and hatred which is multiplied in the reaction of those against it, and thus threatens more "vicious cycles." A thought I have been serving lately is to treat these skins (or those who are somewhat intelligent and not totally brainwashed) with love instead of hate, compassion and sympathy instead of a vengeful, "let's get rid of them" attitude. Sure, this is naive, rosy,and unapplicable in some cases, but violence and hate will only strengthen their stance. They were manipulated by hate, but can just as easily be transformed by understanding what led them to such a drastic and narrow-minded view of the world. I too carry some of that gut reaction to the blind hate which is spread by these skins, but I can use my anger to realize that the skins are the puppets of the adult racists-like Tom Metzger-the people who may never respond to compassion because that emotion is nonexistent in their crusade. The skins are not the sole perpetrators but the tools in this resurgence in fascism. This attitude goes against the North American lust for revenge and propensity to violence, and true, some of these skins deserve no better than to be locked up. But this attitude of mutual hate between Nazis and the rest of the alternative scene has produced more of what we're supposedly against. I may be totally underestimating the extent of the problem here, but from people I know that have been influenced by this crap, there is hope.

Lastly (breathe a sigh of relief), I am working on my second fanzine project, entitled "Shake". It will carry short-stories, columns, artwork, and interviews with bands, organizations, and interesting people. So, if you're an artist, a cartoonist, writer, interviewer, or just looking to be active, get in touch, or send in some material. And the ad rates will be cheap. That's it, and my addresses are as follows-from September to May: Craig Anderson/ Box 432, Lady Eaton College/ Trent U./ Peterborough, Ontario K9J 7B8/ Canada; or from May to September: 2375, Bennington Gate/ Oakville, Ontario L6J 5N7/ Canada.

Dear MR+R,

I hope you'll print this because what I'm about to say is something that's been really bothering me for a long time (about 3 years). And I guess I've sort of realized that very few of the people around me (w/ the exception of friends) really care to think about it. Basically I'm hoping (I know) that the people who should "possibly" read this can understand.

I used to live in a small redneck town (well I still do but the other was worse) in Wisconsin (I still live in Wisconsin) and it came time to enter the BIG 7th grade! As I'm sure most of you can relate to, I found myself surrounded by a lotta shit I really didn't like. I found out, that as long as you stayed quiet and orderly and did what "they" wanted, everything's real cool. Right? And so I went out, and being quite stupid, I got my big deal "mohawk" (and couldn't even get it up). Which led me to notice that even in being a nice person, no one wanted to be my friend, (a big blow for a 12 year old) and had taken to the idea that I would make a nice punching bag, both physically and mentally. Also, I'm sure this is something all of "you" understand. As time wore on, pretty much nothing changed. Today in my high school (I'm only 15) I look around and see 1,200 kids, all with the same problem as me. Nobody gives a shit about you unless you're "special", or you're quiet and orderly. I spose this isn't anything new (but in the past, I believe there were ways of escaping this?) I find that today in school, kids are expected to get good grades, keep up, give it their all American best, keep away from drugs and not utter a single complaint. OK, maybe this is exaggerated, but if you look closely, this is basically the underlying yellow brick road to success. The American Dream. Really, the concept of the "American Dream" is probably the most pathetic excuse for being a selfish, fat, rich slob there ever was...

Anyways. Slowly one by one, I find my given American birthrights slipping through my fingers. I no longer have the choice to smoke, should I dare interfere with some Richard Simmons health fanatic's coputerized body and take 30 seconds from his life. No longer do I have the right to make decisions based on what I know is best for me. As I am young and foolish and my elders will most certainly plant decisions in my brain for me. No longer may I drop out of school for a better alternative of education. No longer do I have the right (did I EVER??) to look the way I choose, think the way I choose and make decisions for my "phsical body" without being subject to blatant ridicule and hatred. No longer can I even have the right to share a couple of drinks with my friends in fear I might damage my liver or get in a car and run over an innocent victim (as if I could drive anyways) and the list goes on.

I am forced to go to school, to become cloned and programmed and to be manipulated and twisted in the hands of others. I am forced to study things I don't understand so we can at least keep up with Japan. It's not the learning I mind, in fact if it wasn't for the way I had to, "learning" would most likely be my favorite thing to do... I guess. It's just gotten to the point (for anyone considered a minor) that we must always do as we are told, and never does the choices of others fuck up our future (???). This is a joke. I know what I want, but because of the discrimination I have to deal with, it probably could be considered an impossibility for me. And it's not as though I'm the only one. Every minor in this country is probably beginning to realize, if they haven't already, that we are being screwed out of a lot of shit. A lot of shit like life. I'm going to go now or I'll go on forever. For anyone also who'd like to respond, correspond, or send poetry, art, any contributions to a zine, write to this place: Melanie/ 1134 W. Lawrence St./ Appleton, WI 54914

Dear Bleeders,

This is just a quick note to the Vandals, & Flea from the Red Hots/ Thelonious Monster. The last time the Monster played here, Flea made a comment something to the effect of the Vandals getting beat up by nazi skins the last time they played here. Flea was pissed off, & I would be too, if it were true, but it's not.

In fact, it's complete bullshit! The Vandals were saying racist shit to us (the audience). After a friend of ours did a dive, the singer called him a negro or nigger, then they made a joke about playing negro music. He went on to ask if there were any nazis in the crowd, I don't know why, maybe he was trying to make fun of nazis in some weird way, but the minute he said "negro", people started to get pissed. I'm not saying what happened was good or bad, I'm saying they didn't get beat up by racists, they got beat down for being racists, or acting racist. I've never known the Vandals to promote racism, & I doubt that they are racist, but for them to say what they did, was very stupid, no one should say something that's racist, especially if they aren't.
Stinky Panch/ 3594 Plumbago Ln/ San Diego, CA 92154

Dear whoever wrote wanting to save G.G. Allin,

FUCK YOU!!! If G.G. wants to kill myself on stage, fucking let him. It's his life, his show. Read the fucking press release again. He says he's sick of living and since his life was the stage, then that's where he'll kill himself. He'd kill himself anyway (he's been trying for the last 10 years anyway). People wanting to stop him is just gonna make him want to do it more. I've been friends with G.G. for the past 2 years and he's just out to piss people off. He's not gonna give a flying fuck about some whiny little shit like you starting some petition or whatever the fuck you're trying to do. And get fucking real, TV (or any "Hollywood") violence has nothing to fucking do with anything. You've got to be a really shallow person to let a fucking TV show make you suicidal/homicidal. So what if G.G. is a human being. The thing that seperates humans from animals is the ability to make decisions. G.G. decided to kill himself. The only difference between his suicide and others is he's inviting people to come and watch him do it. Sure it's kind of sick, but so is G.G.
Ollie Stench/ Minneapolis, MN

Dear reader,

Going through the Jan issue, I discovered the address with the review of Definite Choice fanzine was wrong. It should read Remvardplaats 22/ 3871 MH Hoevelaken/ HOLLAND and not Belgium. If you wrote the address in Belgium, it should get here, but it will take more time, I guess.
Theun K/ Definite Choice/ Remvardplaats 22/ 3871 MH Hoevelaken/ Holland

P.S. Subterranean Klds: write soon and give me an address where I can contact you. If I don't hear soon, I'll assume things are OK the way they are.

P.P.S. Anyone out there got a Beefeater live tape or One Last Wish demo?

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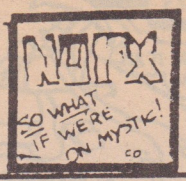

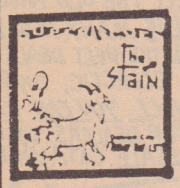

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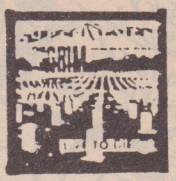

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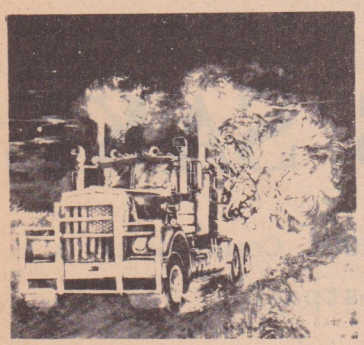
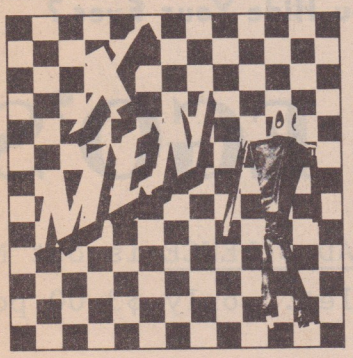

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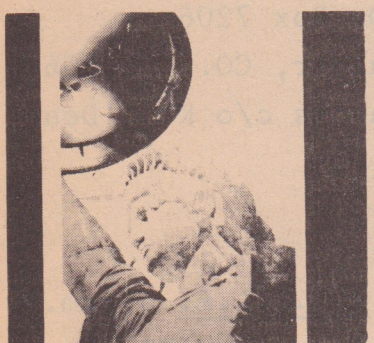
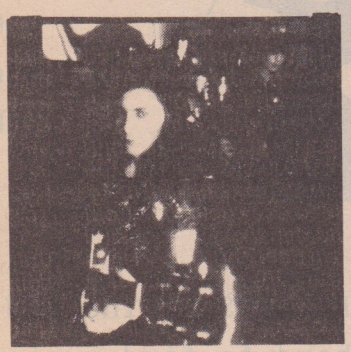

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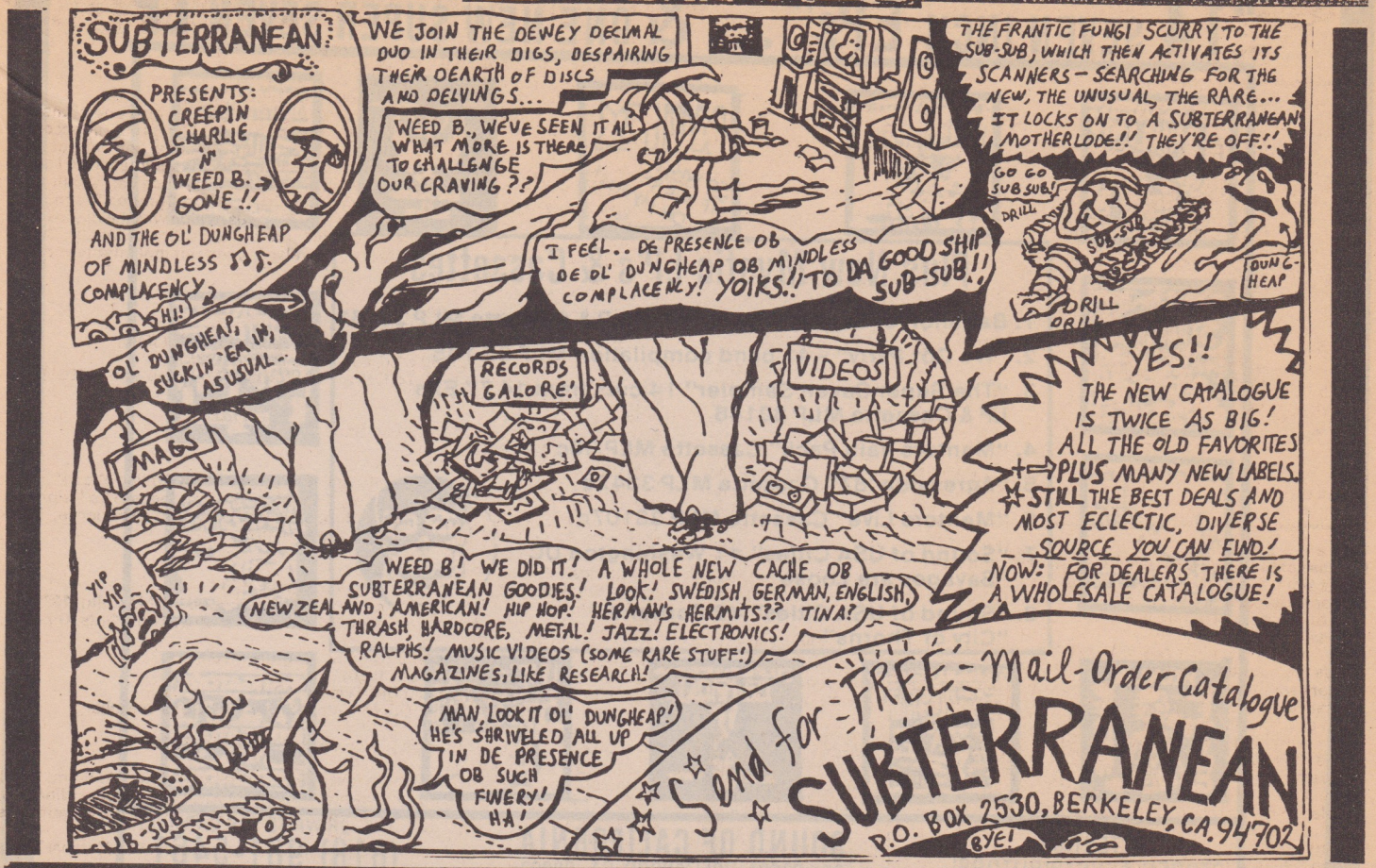

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WELCOME TO THE SCUMPIT

By Eric (with help from Rob A)

Howdy partner! It's time once again for another dive into the "Scumpit", this time to fish out the gems from the Lone Star State. If y'all don't know what state I'm talkin''bout, I'm talking about the state where everything's always bigger, Texas. The early Texas scene ('78-'83) churned out some of the most original and exciting bands in the whole US, and most of the proof that this scene even existed is contained in the grooves of the early and rare Texas records.

Most all of the early vinyl that came out of TX is very hard to find, and in some cases they are impossible to get—reason being that: 1) There were not many made because of the small local audience, and 2) There was no widespread distribution at the time. Most of the time, to acquire a rare TX record, you have to contact someone directly in the town the band came from to get one. So, to shed some light on the subject of rare or obscure TX records, they are split up into the 3 major scenes of the time. Dig in!

Austin- Austin is probably the most well known city because of the famous bands that came from there. Names like M.D.C., the Dicks, the Big Boys and Offenders should be familiar to all. The centerpiece of the Austin scene seemed to be Raul's club because of the many live records recorded there, including the great and classic Dicks/Big Boys split LP.

Vinyl-wise, a lot of the most sought after recordings came from Austin, one example being M.D.C.'s (then called The Stains) 1st single, "John Wayne Was A Nazi/Born To Die", the famous record that made people like Jello Biafra take notice of them. "John Wayne" was on Radical Records and there are 2 pressings. The first pressinbg had 500 with red and green on the sleeve, and the second on Buzzard Records with a black & white PS and "MDC" written above "Stains". Speaking of Radical Records, their 1st release was by those commie transvestites, the Dicks. That release, "Hate The Police", is probably my fave Texas release. The Big Boys, who were probably Texas's biggest and most original band, put out 2 self-produced rarities, the first being their legendary "Frat Cars" 7" EP (500 made, numbered, with hand-colored PS) and 12" EP "Where's My Towel?" (hand screenprinted cover) both are almost impossible to find. Other rarities sought after by collectors are: The Huns "Busy Kids/Glad He's Dead" (God 001, 1979) and the great Offenders "Lost Causes/Rockin' The Town" (Suffering Sounds). Today, Austin is the home of 2 great record labels, Unclean and Rabid Cat.

Dicks discography (* S.F. Dicks)
Hate the Police EP - "The Dicks Hate the Police/Lifetime Problems/All Night Fever" (Radical Records, 1980)
Kill From the Heart 12 song LP (SST Records, 1983)
Recorded Live at Raul's Club Big Boys and the Dicks (split LP) - (Rat Race Records, 1980)
*Peace - "Nobody Asked Me/I Hope You Get Drafted/No Fucking War" (R Radical, 1984)
*These People, 12 song LP (Alternative Tentacles, 1985)
the Dicks also appear on:
Cottage Cheese From the Lips of Death LP (Ward 9) Track: "Gilbeau"
*PEACE Compilation dbl LP (R Radical, 1985) Track: "I Hope You Get Drafted"
*Rat Music For Rat People Vol. 2 (CD Presents,1984) track: "Big Man"

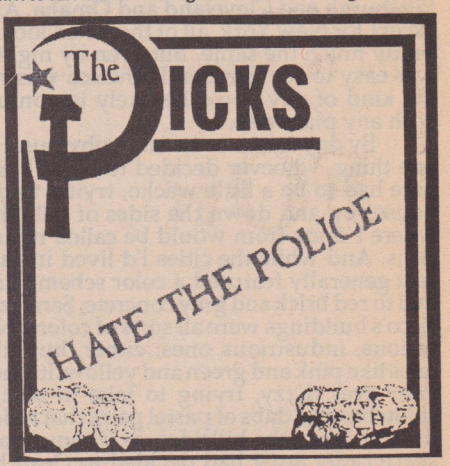
Other Austin Releases:
Inserts- 3 song EP (Classified Records, 1981)
Foams - 4 song EP (Pet Me Quick Records, 1981) note: all girl band
Next - Make It Quick 3 song EP (Sharp Records, 1979)
Kick Ass EP
Explosives - "Headhunter/A Girl Like You" (Blackhole Records)
Reactors - "It's Not Important/Cold Eyes" (Stress, 1980)
Skunks - "Can't Get Loose/Earthquake Shake" (Skunks Records, 1979)
Skunks - double EP 7 songs (Skunks, 1979)
Skunks - "What Do You Want/The Racket" (Skunks, 1980)
Skunks - Scratch & Sniff 4 song EP (Skunks, 1982)
Standing Waves - "Don't Worry/Integrated Circuts" (Classified, 1980)
Standing Waves - 4 song EP (Classified, 1979)
Standing Waves - Vertigo LP (Classified, 1982)
various - "Live At Raul's Club" (Black Hole/Raul's, 1982)

Dallas- Not only is Dallas the home of JR Ewing, it is also one of the few stops on the Sex Pistols first and only tour of the States. This probably accounts for the sheer number of bands that existed here. Unfortunately, not many of them lasted very long, hence there are not very many well known names from Dallas. But there are some names that are familiar to collectors, such as: Vomit Pigs, Nervebreakers, Hugh Beaumont Experience, Cringe, Non Compos Mentis, etc. Collectors are probably also familar with VVV Records, which was the biggest and longest-lived label in Dallas, putting out records by Non Compos Mentis, Bobby Soxx, Ejectors, as well as many others. VVV also helped put that infamous rarity, the Hugh Beaumont Experience.

VVV catalogue (incomplete)
Telefones - Vibration Change LP
Ft Worth Cats - Earthquake at OK Corral LP (1981)
Non Compos Mentis - "Ultimate Orgasm/Twist the Blade" (1980)
Bobby Soxx - "Hate In the 80's/Scavenger of Death" (1981)
Non Compos Mentis - "Quick To Compliment/I Used To Know You" (1981)
Ralph - 4 song EP (1982)
Frenetics - LP (1981)
Ejectors - "Hydrohead/Johnny Too Bad"
Devices - ?????? (1982)
Ft Worth Cats - Go Blank EP
Telefones - "Ballad of Jerry Godzilla/She's In Love With A Rolling Stone"
various - VVV Live At the Hot Club w/ The Doo, The Telefones, The Ralphs, Ft Worth Cats, Ejectors, Non Compos Mentis, Hugh Beaumont Experience, Stickmen with Rayguns, The Devices, and the Frenetics.

other Dallas Stuff:
Vomit Pigs - "VP's EP" (Bad Wreckors)
Nerve Breakers - Politics 4 song EP (Wild Child, 1978)
Nerve Breakers - "Hijack the Radio/Why Am I So Flipped" (Wild Child, 1979)
Nerve Breakers - "I'd Much Rather Be With the Boys/Girls, Girls, Girls, Girls" (Wild Child, 1981)
Hugh Beaumont Experience - 5 song EP (Cygnus, 1980)
Plastic Idols - 3 song EP (Vision, 1980)
Plastic Idols - "IUD/Sophistication" (Vision, 1979)
Barry Kooda Combo - "What Do You Want From Me?/Guns & Bullits" (Wirz Records, 1981)
Smegma - "Can't Look Straight/Flesh Cards" (Pig Face, 1979)
Cringe - 4 song EP (1981)
Dot Vaeth Group - "White Collar Worker/Armed Robbery" (Electric Slum, 1980)
various - Are We Too Late For the Trend? w/ Vomit Pigs, Barry Kooda, Blindates, Snakes, Plastic Idols, Telefones, Control, Nervebreakers, Smegma, Superman's Girlfriend, Skuds, and Infants.

Houston- Houston's claim to fame was having the oldest and largest Texas record label: CIA Records. Run by some members of the band Really Red, this label put out over a dozen records by Really Red and other bands, including Culturcide, Marching Plague, Mydolls, and Doomsday Massacre. Really Red was Houston's longest-lived band ('79-'84) and they had 4 7"ers and 2 LPs. From their early pop-punk songs to their later more moody material, they were one of Houston's best and one Texas's most political bands.



Like Really Red, the Hates were also one of Houston's first punk bands, putting out 3 7"ers and one 12" over the course of 3 years on their own Faceless Records.

Other claims to fame for Houston were D.R.I. (whose 22-song 7" epitomized the phrase "Everything's bigger in Texas") and Verbal Abuse (who, along with D.R.I., later relocated to San Francisco).

CIA catalog (incomplete)
Really Red - "Crowd Control (mono)/Corporate Settings" (stereo) 1979
Really Red - "Modern Needs/White Lies" (1980)
Really Red - Despise Moral Majority 4-song EP (live)
Really Red - Teaching You The Fear 19-song LP (1981)
Really Red - New Strings For Old Puppets 5-song 7" (1982)
Mydolls - "Nova Grows Up/The Rapist/In Technicolor" (1981)
Mydolls - "Execute" 7"
Mydolls - 12"
Doomsday Massacre - Wake Up Or Meltdown 5-song 7" (1983)
Marching Plague - Rock'n'Roll Asshole 5-song 7" (1983)
Really Red - Rest In Pain 10-song LP (1985)

Other Houston Records
Bomb Squad - 4-song EP (Bouncing Betty, 1982)
Bomb Squad - 8-song 12" (Bouncing Betty, 1983)
D.R.I. - "Dirty Rotten EP" 22-song EP (Dirty Rotten, 1983)
Hates - "Do The Caryl Chessman" + 3 (Faceless, 1980)
Hates - "No Talk In The 80's" + 3 (Faceless, 1979)
Hates - "Not My Kind" + 3 (Faceless, 1982)
Hates - "Panacea" 8-song 12" 45 (Faceless, 1982)

TEXAS

I didn't cover San Antonio because of the lack of "rare" vinyl, but that dosen't mean that there's not a great scene or lack of bands there. Quite the contrary, in fact many great bands such as Butthole Surfers (veterans in their own right), Marching Plague, Fearless Iranians From Hell, etc. So until next time, see ya!

The first time I saw San Francisco was in the middle of the night after an almost nonstop drive across the country. I was running from the law, I had no money and no future that I could see, I was scared shitless, and at the same time so excited that I could hardly sit still.

There's an eight-mile long bridge that goes from Oakland to San Francisco. It has two sections, and in the middle there's a tunnel that goes through a little island covered with palm trees. On a typical summer night the fog hangs low over everything, and sometimes you can't even see the city until you're right on top of it.

That's how it was that night. From the first half of the bridge, I could only see some hazy orange and yellow lights and a greyish-white glow inside the fog. But when we came out the other end of the tunnel, there it was, plastered across the horizon right in front of our faces, the most beautiful city I had ever seen in my life.

Now of course I was still pretty young, and hadn't seen a whole lot of cities, mostly just places like New York and Detroit and Pittsburgh and Cleveland and Omaha. And except for New York, all of them had looked pretty much the same. But even by night it was easy to see that San Francisco was not the kind of city you'd be likely to confuse with any place else.

By day it was even more obvious. For one thing, whoever decided to build a city here had to be a little wacko, trying to put houses up and down the sides of hills that where I came from would be called mountains. And while the cities I'd lived in back east generally featured a color scheme limited to red brick and grey concrete, San Francisco's buildings were all sorts of colors. Not serious, industrious ones, either, but silly ones like pink and green and yellow. It made your eyes dizzy, trying to take in all the splotches and dabs of pastel paint that rolled up and down the hillsides, as if some giant space cadet artist had decided to clean his brushes over the city.

But that was then, and while San Francisco is still one of world's most spectacular places, the "cool grey city of love," as one writer called it, has been steadily transformed into the cold grey city of money and power. Downtown used to be made up of small, human-sized buildings decorated with all kinds of turrets and curlicues and carvings that had nothing to do with taking care of business, but were there just because someone thought they looked nice.

But the Chamber of Commerce types who run most big cities decided that it was time for San Francisco to grow up, and just like society expects you as an individual to demonstrate that you're grown up by cutting your hair, throwing away your wild looking clothes, and putting on some drab suit that makes you look exactly like every other semi-human drone clustering in the hives of industry, San Francisco had to grow up by tearing down its beautiful old buildings and replacing them with steel and glass high rises that looked exactly like the ones in Houston or Miami or Omaha or downtown L.A. And then they filled them up with the business-suited briefcase-toting zombies that have infested this country's soul for the past ten years or so and seem to be multiplying faster than maggots in a festering corpse.

But almost in the shadow of San Francisco's ultramodern business on parade towers is a district called the Tenderloin, which at first glance seems like the total opposite of our cleancut financial district, but which, when you think about it, is part of the same package.

The Tenderloin is seedy and a little dangerous, probably a lot dangerous for people who don't know what they're doing. Within a couple of blocks you'll find dozens of peep shows and massage parlors and hundreds of hookers and dope dealers. Drunks and junkies pass out in the middle of the sidewalk and their buddies go through their pockets while Mr. Three Piece Suit steps gingerly around them on the way back to his 200 buck a night hotel after getting sucked off in some alley by a third world transexual for the price of a couple hubba rocks.

Right in the middle of this splendid urban landscape there used to be a dive called the Sound of Music, and in the days when there were places all over town that punk bands could play, the S&M, as some of its habitués fondly called it, was generally considered the bottom of the barrel. The good things about it were that just about anyone could play there and they didn't worry too much about whether you were old enough to drink. The bad things were just about everything else. Naturally I liked the place.

I saw a couple of memorable shows there, I think it was around 1980 or 81. One was a band called Warzone. No, not that one. This was an early hardcore band fronted by MRR's own Jeff Bale. In the middle of their set, the PA got shut down for some reason, either because of the cops, who were always raiding the joint, or because the club management was pissed off about something. But Warzone refused to quit playing, and Jeff kept shouting out the lyrics even though no one could hear a word of it. It was kind of silly, especially when you realized how all hardcore songs sounded almost exactly the same without vocals, but it was also a kind of cool and symbolic bit of defiance.

Another time I just wandered in off the street just to see who was playing. The first band was some kids from Reno, Nevada, called 7 Seconds. I'd heard people mention them a couple of times, and that the name 7 Seconds referred to the average length of their songs.

They were raw as hell and barely knew how to play their instruments, but that all-important energy was there, and I liked them a lot. That was the last I saw or heard of them for about the next five years. I drifted pretty far away from the old punk scene, and I'd been living up on my mountain top for a while when a pen pal sent me a tape of their album The Crew.

It was one of the greatest things I'd ever heard, and it gave me a giant burst of new enthusiasm for the whole idea of punk rock and do it yourself culture, and had a big influence on much of what I've done since then, band, record label, fanzine, my work with MRR, etc. Since then I've met bunches of people who have similar stories to tell about what 7 Seconds meant to them.

I was thinking about all this a few weeks ago as I was driving up to Sacramento for a 7 Seconds show. Actually, I really going to carry equipment for my friends Operation Ivy, who were opening, but I was also curious about what 7 Seconds had been up to since the last time I'd seen them, right about the time they'd started their big transformation into a U-2 style rock band.

That had been at Gilman Street, and some of the Gilman geeks were making fun of Kevin's long hair and slow droning songs. I don't know if that's why, but 7 Seconds never played Gilman again, appearing instead at high-priced commercial venues whenever they came to the Bay Area. They hooked up with a manager, a lawyer and rock promoter named Stuart Katz, who I don't know personally, but who doesn't seem too popular with those who do know him.

This show in Sacramento was a Stuart Katz production from top to bottom. It was in a giant disco with mirrors and revolving lights. There was enough sound equipment trucked in to do a stadium show. The whole thing stunk of wretched excess.

A handful of starry-eyed straight edge kids shivered outside on the cold, otherwise deserted street, waiting to pay their ten dollar door charge. For bands as popular as 7 Seconds and Operation Ivy, it was a pretty thin turnout. Which made me pretty glad, actually; it's always nice to learn that there are fewer suckers in the world than you thought there were (by the way, I should mention that Operation Ivy didn't know what they were getting into when they agreed to do the show, not that that totally excuses them, because they should have asked).

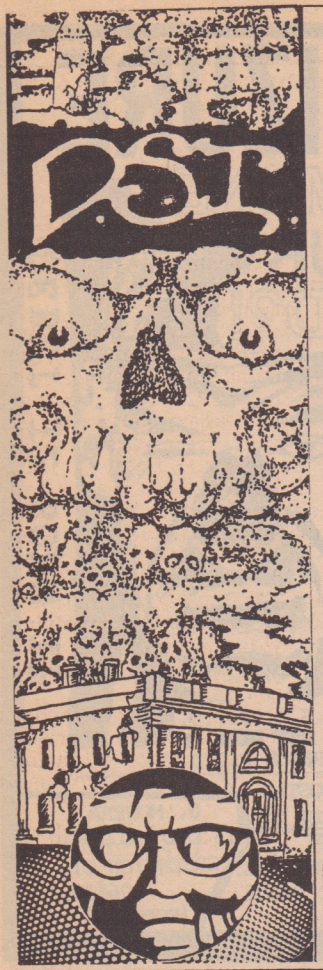
But the night was a pretty big flop, and even though the opening bands got ripped off and the audience got ripped off, I doubt 7 Seconds made much money after their manager took his cut and all the expensive sound equipment rentals. Probably nowhere near as much as they could have made at a nonprofit venue like 924 Gilman.

But 7 Seconds, like a lot of the early punk/hardcore bands, burned out on the underground scene after years of struggling and little or nothing but prestige to show for it. Idealism wears a little thin after sleeping on one too many floors and living off one too many cans of beans. The thing is, 7 Seconds sold an awful lot of records and played an incredible number of shows. A lot of money changed hands in the process; unfortunately 7 Seconds saw very little of it.

So it's understandable that they'd eventually try to go the more conventional business route. Most likely we'll see them one of these days on a major label, and there's talk that they might be the opening act for mainstream superstars REM on their next tour. A lot of punk kids probably feel 7 Seconds let them down, and I'd bet 7 Seconds feel like the scene let them down. In fact, what I think happened is that 7 Seconds sold themselves short.

Back in the days when 7 Seconds were singing their powerful anthems about unity and staying free, they made the same mistake so many bands make: they didn't care about the business end of things. The world is full of musicians who will tell you something like: "Hey man, I'm an artist, I just want to play my music, I can't be bothered with all that dollars and cents stuff."

But that's an attitude straight from



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Wyo. leaders back 'extremist' seminar

Rocky Mountain News Washington Bureau

January 7, 1989— The leaders of the Wyoming legislature will co-sponsor a constitutional seminar by a Utah historian whose views have been denounced as racist and extremist.

W. Cleon Skousen, the historian, is head of the Salt Lake City-based National Center For Constitutional Studies and a founder of the John Birch Society in Utah.

Financing for the seminar, which is scheduled Tuesday and Wednesday nights in Cheyenne, is being provided by Causa USA, the political arm of the Rev. Sun Myung Moon's Unification Church.

Among the 19 legislators co-sponsoring the seminar are Senate President Russell Zimmer, Senate Majority Leader Diemer True, House Speaker Bill McIlvain and House Minority Leader H.L. Jensen.

Jensen said legislators were told the Unification Church was funding the seminar and that Skousen, a onetime FBI agent and former Salt Lake City police chief, was "controversial."

The bulk of the seminar revolves around Skousen instructing participants on his constitutional theories as outlined by his book, *The Making of America*.

According to People for the American Way, a national liberal activist group, the book's most controversial chapter is on the 15th Amendment, which outlawed slavery, and is "replete with justifications for slavery and with racial stereotyping of blacks." The book, which uses terms like "pickaninnies," blames the slaves for their own mistreatment and argues slaveowners were the "worst victims of the system."

Among the other views espoused by Skousen are:

■ The federal government has no authority to compel states to honor the Bill of Rights. ■ Every state ought to be free to establish its own state religion. ■ There has been an unconstitutional usurption of power by the Supreme Court and states should be allowed to impose restrictions on free speech and the press.

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from THE RIGHT AFTER REAGAN

HOLY WARRIORS

BY SARA DIAMOND SEPTEMBER/OCTOBER 1988

NACLA, *Report on the Americas*

475 Riverside Drive, Suite 249, New York, NY 10115

Though Pat Robertson did not come close to winning his party's presidential nomination, his forces gained valuable campaign skills and penetrated state and local Republican parties, re-registering thousands of Democratic evangelicals to vote for their candidate in Republican primaries. The head of the Robertson campaign in Nevada became the state party chair and, at the GOP convention in New Orleans, Robertson supporters dominated the national delegations of Alaska, Georgia, Hawaii and Washington. Robertson claimed that 13% of all the delegates, though committed to vote for Bush, were Robertson workers in their home states. Even before the convention was over, Robertson established a political action committee to bankroll voter registration and education efforts, groom right-wing candidates for local, state and federal races, and lay the groundwork for his own future presidential campaigns.

A survey of Republican party voters conducted in 1987 showed that almost 30% of Robertson's donors had become politically active only within the previous ten years. This contrasted with 7-12% of contributors to other GOP contenders. The same survey found that Robertson backers were as concerned about fiscal and foreign policy issues as the more traditional Republicans.

The Republican establishment, though skeptical and more than a little nervous about letting a crop of zealous Christian crusaders join the ranks, has had no choice but to embrace them. Despite their unpolished demeanor, Christian Right activists offer the GOP something it has lacked this century: a grass-roots constituency through which the party can expand its base beyond the wealthy and replace the Democrats as the majority party. Will it be President Robertson in 1992?

THE INTRODUCTION OF CHRISTIAN RIGHT activists to the concept and logistics ofcounterinsurgency warfare—first on behalf of Guatemalan dictator Ríos Montt and later as part of the private contra aid network—established a very dangerous precedent. Out of the reach of Congressional control, missionary organizations can pursue foreign adventures that the government is prevented from engaging in directly, and they can use their media power to build support for such activities. Private foreign policy practiced by right-wing evangelicals, with veiled encouragement from the national security establishment, is likely to be repeated as the Bush Administration confronts liberation movements (and Congressional restrictions) in southern Africa, the Philippines and, most imminently, El Salvador. Should the Bush Administration decide to pull out all the stops to "save" El Salvador, the Christian Right's broadcasters, ideologues and hands-on counterinsurgency operatives may prove to be irresistible assets.

In spite of the Christian Right's considerable strengths—its phenomenal media access, missionary infrastructure and value to the Republican Party—victory at home and abroad remains a far-off vision. It is not likely that these zealots will actually "take dominion" over an increasingly secular North American society. Even with the encouragement of the White House, evangelicals have failed to legislate the supremacy of the traditional nuclear family. But how much damage will they do in pursuit of the "kingdom"? How many "freedom fighters" will they arm? How many converts will be persuaded to accept the status quo and wait for their just rewards in the hereafter?

This will depend, first of all, on the extent that evangelical leaders are able to consolidate the commitment of activists aroused by the leadership of Ronald Reagan. But in the long run, the success of the religious Right will be determined by the response of progressive forces to the ideological warfare being waged against them. ■

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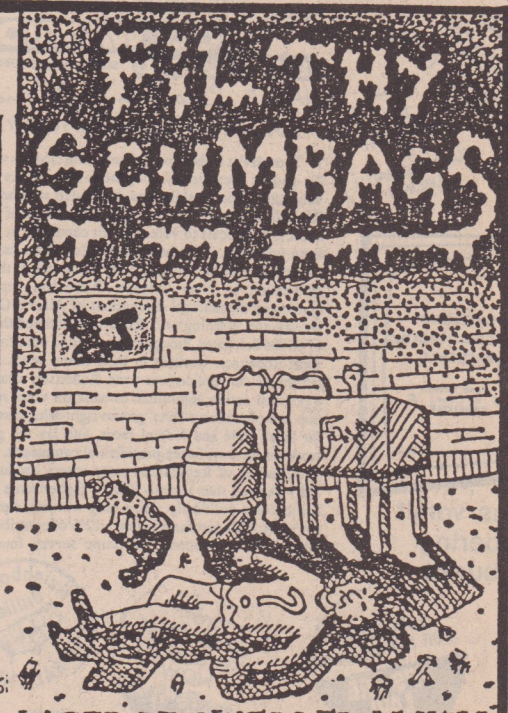

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ostrichland. Until they start giving away records and letting everyone into all the shows for free, business is an unavoidable part of art. And if you don't take care of it, someone else will do it for you, and probably not nearly as well.

This doesn't mean musicians have to be accountants as well; it does mean they have to be aware of where money is coming from and going, and that they have to choose people to deal with who share their values and ideals. Yeah, it might take a little more time or trouble than just handing the whole thing over to the first agent whose name you find in the phone book or who waves a fistful of dollars under your hungry little nose, but in the long run it pays off, both in terms of money and of peace of mind.

What it comes down to is whether you're just trying to make it within the existing culture or trying to create a whole new alternative. What brought this to mind was something Aaron Cometbus just wrote in the Bay Area zine Absolutely Zippo. He was talking about the subculture of Berkeley's Telegraph Avenue, and something about that word "subculture" rubbed me the wrong way. I guess it's because I'm more used to thinking in terms of countercultures.

Suddenly I realized that the key was in the prefixes "sub" and "counter." "Sub" means under; "counter" means against or opposite. The implication is that a subculture is just a smaller section of the larger culture, but which still reflects its essential values. A counterculture, on the other hand, tries to exist outside the prevailing culture, and to provide an opposing balance to its missing and distorted values. San Francisco's Tenderloin, though it might appear radically different from the condos and high rise money temples of "respectable" society, is no counterculture. The same things go on there as in the banks and insurance offices a few blocks away: people are bought and sold as commodities. It's just a lot less subtle.

Ditto for "punks" whose "radical" lifestyle consists of little more than wearing unusual clothes while consuming the same chemical and electronic toxins that fuel their more conventionally dressed fellow clones. When some nut case breaks loose, like happened here in California a couple days ago, and dresses up as Rambo and opens fire on a schoolyard of first graders, I have to admit it doesn't even startle me any more. Blowing up airplanes in midflight, abandoning your newborn baby in a dumpster, driving around town with your Uzi shooting at passersby: it's all becoming pretty typical behavior. Computer programmers have a saying: "Garbage in, garbage out," and we're getting fed a whole lot of garbage these days, a pretty nonstop diet of it, in fact.

If we ever needed a counterculture, a refuge from and alternative to the madness, it's right now. The so-called leaders of our country, whether in politics, business, or the arts, are among the most loathsome and despicable specimens of humanity that a depraved imagination could have dredged up, and yet they're held up to us, and worse, to impressionable children, as models for how life should be lived. If there's going to be change, and there has to be if we're to survive as a species, it's got to come from us on the bottom of the heap, from the weirdos and outcasts to whom words like "truth" and "freedom" and "love" are not phony buzzwords to sell soap or petty tyrants with, but the guiding principles in everything we do.

It's almost embarrassing to mention a word like morality; the preachers and teachers of the corporate state have given it such a rancid name. But there is a true morality that comes from deep within the heart, and that can not be twisted or perverted into a mere tool for controlling people. If we consistently look within ourselves for what is right, we're sure to find it. If we let ourselves be led around by the prevailing winds of conventional morality, we're doomed to endlessly wander this lonely and meaningless desert that masquerades as life.

At closing time at the cafe tonight, talked to a drunk woman, a regular customer who'd had a few too many beers. She could hardly walk, hardly talk. She told me she was driving home. "I have a Ferrari, drive very fast..." I told her I didn't think she should drive home tonight, I offered her money for a cab. "I have too much money," she mumbled, "I always do this, I always drive home, I do this all the time, I have a Ferrari, 1987 Ferrari, I drive very fast. When I get behind the wheel I go straight."

OK. Jesus. Well, I tried. I didn't want to get into a fist fight about it. I didn't want to pull a power trip and tell her she couldn't drive home. But I said "Look, I ride my bicycle home at night, and I'm always scared I'm going to get hit. So please be really careful because you could kill someone very easily, and I know you don't want to do that." She promised to be careful. I didn't trust her, but I let it go.

So what the fuck is this column about anyway? No, it's not about drunk driving. It's about death and carelessness, which are things I think about every day. Someone I know was killed about half a year ago on her bicycle, not by a drunk driver but by someone who ran a stop sign. It really made me think about that stuff. It's so fucking easy to die, so easy to kill someone. One moment of carelessness... three days in a coma, and then DEATH. The real thing.

How many times have I, driving a car, been careless? How many times have I been lucky enough not to hit someone? How many times have I, riding my bike or walking, been careless... and lucky? How many times can I push my luck? I really don't want to die like that, and I *really* don't want to kill someone like that. Just think how it would feel to have caused someone's death just because you weren't paying attention... you were spacing out, or tired, or drunk.

Yes, accidents will happen. And yes we're all going to die eventually anyway. But to kill someone through carelessness is unforgiveable, especially if it's you who does the killing, or someone you love who gets killed. So please, just pay attention, especially if you drive a car... look over your shoulder before you open the car door (bicycles are often hit by a suddenly opened door), don't run stop signs, look for pedestrians and bicycles when you turn or change lanes, etc. etc. etc. and PLEASE PLEASE PLEASE just be alert and pay attention to what you're doing when you're out on the streets, whether walking, bike riding or driving... unless you've decided that you don't mind killing someone, or being killed yourself, in a stupid accident that could have been avoided.

This column is dedicated to the memory of Suzy Whybark (from Bloomington, Indiana) and everyone else who has been killed through simple carelessness, in the hopes that maybe a few more people's lives *won't* end the same way.

SHUT UP! I want all of you fascist, nazi, pseudo-conservative, neo-Marxist, anarchist, nationalist, narrow-minded, liberal, apolitical, bourgeois, federalist, patriotic cretins to pay attention to this. Because the time has come for me to tell all you Yanqui blowhards exactly what is wrong with the lot of you. Yes folks, in this very column, I'm going to unburden all of us non-American types and explain in exquisite detail what it is that makes the citizens of the "good old" U.S. of A. the most hated people in the world. So roll up the flag, put down your beer-flavoured seltzer, and follow this very carefully. After all, it is about time!

Recently I've started working at a pub located in possibly the biggest tourist attraction in Toronto; The Eaton Centre. As a result of this, my encounters with American tourists have skyrocketed in number and my already severe distaste for them has mushroomed proportionately. You'd be amazed at how easy they are to spot, I can pick one out nine times out of ten before I even approach the table. In the same way that a rabid dog exudes fear, an American tourist exudes obnoxiousness. From the arrogant way they swagger to the way they order items not on the menu to the way they almost inevitably tip a pathetic amount, the American customer is truly one of an (ugly) kind.

But wait, I don't want you to think that my only reason for hating the running dogs of the west is because I work at a pub and have to deal with Mr. and Mrs. America on a regular basis. If that were the case, I think just about every nationality in the world would fall into the obnoxious asshole category. The truth is that I've held all Yanks in great disregard for years now and it has nothing to do with a handful of moronic tourists (although these people have definitely helped to confirm my original feelings). The real reason that I, my fellow countrymen, and a great number of people around the world hate Americans is because you people seem to go out of your way to make us hate you. You run off at the mouth about how great your country is, you brag endlessly about your fabulous "freedoms", you refuse to believe anyone would not want to live in the U.S. if given the chance, and you tirelessly go on about your bloody "wonder-

ful constitution". And listen folks, this is only the tip of the iceberg! It's no wonder the rest of us loathe you!

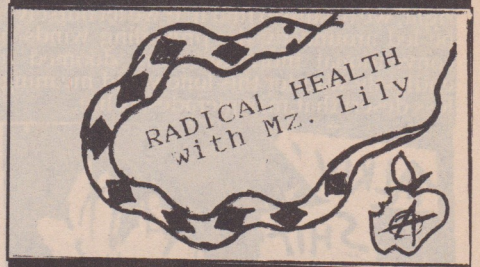
The biggest annoyance about Americans is their relentless self-aggrandisement. Notice, if you will, the title of this column; North of Whose Border!?. The reason for this particular choice is the fact that those of you living south of the forty consider everything in North America as your own (a concept known in U.S. folklore as Manifest Destiny). For those of us who neither live in the States nor particularly want to, this is a constant bone of contention. And it doesn't stop on this continent, either! You people seem to think that you are honour-bound to lead the way for the whole world economically, socially, politically, you name it. If you think that this whole schtick doesn't get tiring for the rest of us after a couple of hundred years, well, you've got a thing or two to learn!

Another thing we "non-Americans" are pretty fed up with is the way the States feels it has to meddle in the affairs of the rest of the world "for their own good". We hear so much about the Soviet Union's attempts to export communism around the world that we tend to ignore the U.S.'s exportation of democracy. The most obvious example of this severely destructive practice is Nicaragua where, through a weird twist of logic, democracy apparently has to be sacrificed in the name of democracy. But the instances don't stop there, hundreds of similar situations of overt and covert meddling riddle the textbooks of history and this, too, is getting pretty tiring. Furthermore, not only do you all stand steadfast and firm in your support of the fatally flawed concept of democracy, but you insist on acting like you invented it! Well, so sorry to rain on your parade again folks, but democracy has been around in various forms since the time of Plato and the form you so heartily embrace is neither the first nor is it the ultimate version.

Now another thing contrary to what good old Ronnie Reagan will tell you, the U.S. is not respected throughout the world nor is it looked to for leadership. While it may be that America is "respected" by morons like Brian Mulroney or Maggie Thatcher, you would be hard-pressed to find a whole bunch of Europeans who feel the same way. Nor are they alone, respect for the States these days is not exactly an abundant commodity in Asia, Africa, South America, or even the rest of North America. So don't break an arm patting yourself on the back, your country has a long way to go before it becomes worthy of the word "respect" around the globe.

I could go on ad infinitum on this subject, but I feel that the main points have been covered and if you don't get my drift by now, you're just never going to clue in anyway. So let me close this dissertation with a few short lines about what kind of a country the United States of America really is. Think about this: There are 34 million poor living in the U.S. One out of every five children born in the States today is born into poverty. The poverty level in the U.S. is three times that of Western Europe. Over one half of the eligible voting population felt it wasn't worth voting in the last election. Racism and sexism continue to be serious problems all over the U.S. University is so expensive that only the very rich or the very lucky can afford it. Lack of a Medicare system leaves some thirty to forty million people without even the basic health services. The gulf separating the rich and the poor is wider today than it has been since the Great Depression. Humbling, isn't it?

One final note, with the exception of the last paragraph, obviously this whole column has been a rather gross generalization. Thus, I apologize to the few citizens of the United States to whom it does not apply, you know who you are. On the other hand, if the shoe fits...



BEFORE YOU JUMP; A WORD ABOUT DEPRESSION

Depression is a complicated affliction. Complicated because, unlike those who suffer from a cold, spasm, or the shits, people who suffer from depression are usually too depressed to do anything about it. Everyone gets a depressed head at one point or another- it's a natural thing...or is it? Yes, to a degree, but if you wake up more often than you'd like singing "Good Morning Heartache", there may be something wrong with your physical that's bumming out your mental.

You can always plunk yer bucks down for a prescription anti-depressant which will temporarily eliminate your symptoms, be they lethargy, suicide wishes, insomnia, mood swings, or whatever. In exchange for your symptoms, however, you get SIDE EFFECTS! Here's a mouseketeer rollcall of the side affects of some of these drugs: dizziness, sexual disfunction, agitation/fatigue, blurred vision, insomnia, dry mouth, weight gain, and incompatability with foods and other drugs. Yep, there are indeed drugs that will eliminate your symptoms, but do you want to treat the symptoms, or the problem itself?

Recently, extensive research about the biochemical balance of depressed people has yielded some very useful information. It has been found that most of these people are deficient in the following things:

L-tyrosine and L-tryptophan-two amino acids that sustain moods.

Vitamin C- which is a necessary agent in bio-chemical processes.

The B vitamins, which are needed by the adrenal glands to produce and maintain hormanal balance. Interestingly enough, people with hormone disorders such as hypothyroidism or PMS often suffer from depression. In additon, those who are severely depressed, when tested, are often found to have high blood levels of cortisol in their blood-cortisol triggers enzymes which destroy tryptophan and tyrosine (Am I getting too technical here? Sorry, if you wanna treat your body and brain well, you have to venture beyond "Take 2 aspirin, and give me all your money.")

Okay, so now you know what causes depression, but what then causes the causes? These biochemical deficiencies/imbalances can come from: (drum roll please....)

1) alcohol
2) caffeine
3) cigarettes
4) abuse of other drugs
5) stress
6) heredity
7) other prescripton drugs
8) poor diet.

Teenagers (along with children and elderlies) are extremely susceptable to depression. Not only is it a very stressful time in one's life, it's also the time when your whole system is doing a mad foxtrot and sometimes misses a step. Also, those wacky teen binges with drugs and junk food don't help either. (I'm talkin' to you, Jolt head...)

" So, what da fuck? Now that I know this, what next?" The treatment for biochemical/psychological depression is, simply a nutrient supplement therapy of vitamin C, B-complex, l-typtophan, l-tyrosine, and a multi-vitamin and mineral, adjusted especially for the individual. Unlike many conventional anti-depressants, you're not bound to the therapy for life, as the body will most likely eventually be able to produce these things itself. In fact, some people take these supplements on a day-to-day basis. If they feel fine one day, they don't take them.....though they're often back where they started by the next day.

Everybody has a unique body, so it may not be so advisable to give out a blanket dosage. Yet, unless you have kidney or liver trouble, it would be safe to say that 1 a day of each of the mentioned supplements could do no harm. However, if you need more than the minimum, you won't feel the optimum results of this therapy. So, if you're way bummin' you should contact a professional who's knowledgable about nutritional therapy. You should also stay far away from most prescription anti-depressants. Not only can they bring negative side effects, a lot of people o.d. on these drugs that are supposed to save them, which reveals them to be either useless internal band-aids, or possibly even doctor prescribed nooses.

I'm not sure how many of you buckaroos know about *coyote ugly*. I think it's a mid-Western term that's not too common in the rest of the country. Otto Kentrol, ARTLESS' bass player and man with four nipples, told me about it:

You know how sometimes as the night gets later and you get drunker, people who earlier looked like circus sideshow refugees, suddenly start looking a whole lot better? Well, one of them brings a drunken you home with them at night and... This is where I tell you about coyotes.

Animal rightists and trappers know this, but for normal people; coyotes are caught in something called a leghold trap. It's got sharp metal teeth and it snaps shut around a coyote's leg, like a Pit Bull's mouth snaps around a toddler. You know what it looks like from ROADRUNNER cartoons and STRAW DOGS. When a coyote gets caught in one of these things, often the animal will chew through its own leg and leave it in the trap in order to escape.

Coyote ugly is when you wake up that

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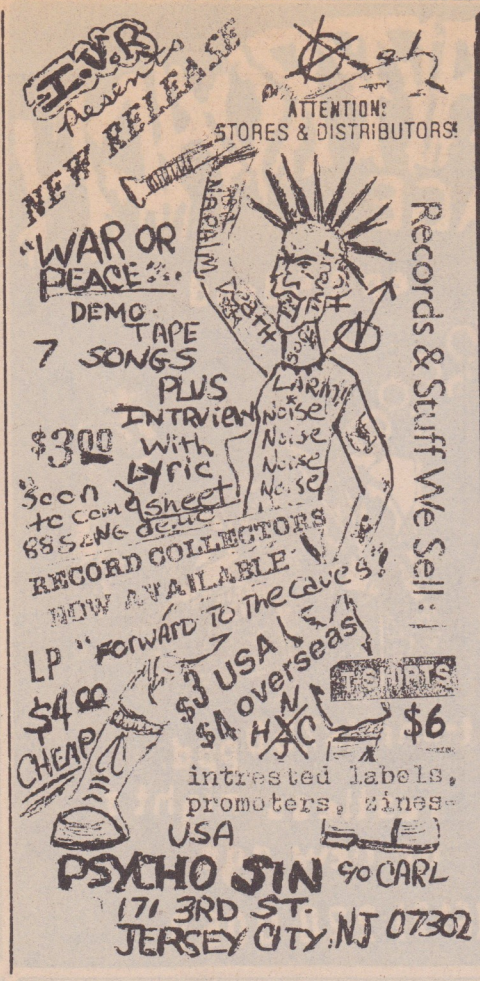
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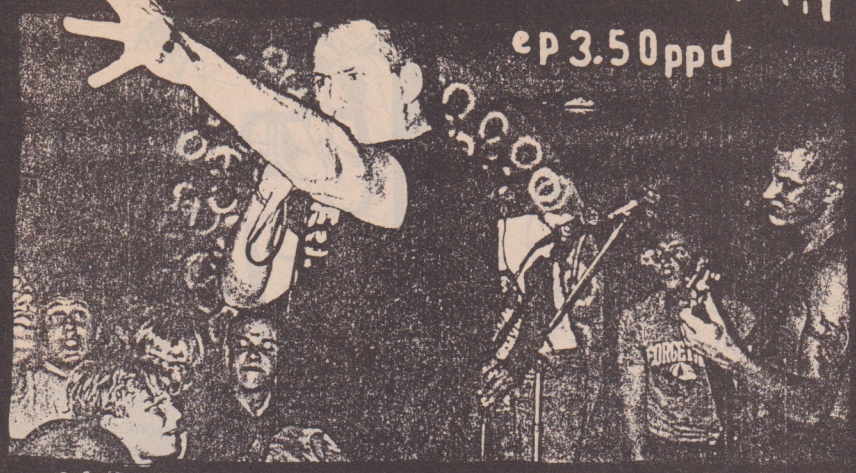

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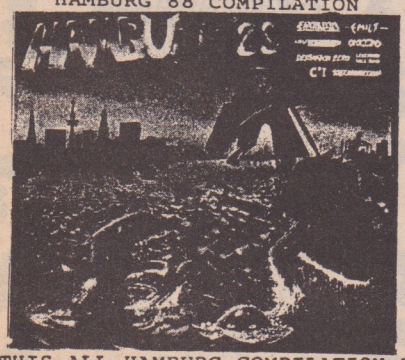

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next morning and look at what brought you home the night before, lying asleep on your arm. Now you're sober. You see that it is so ugly that you'd rather chew through and leave your arm behind than wake up what brought you home. You might have to kiss it - or worse.

Although I'm no David Cassidy, my mother loves me enough to convince me that I'm not quite coyote ugly. But sometimes I wonder what it would be like to be that hideous. Or even what it would be like to be the quiet nerd, the fat kid that everyone makes fun of— the one who never goes out, but just sits at home watching television.

My story for this month isn't about coyote ugly, although it does have its ugly aspects. It's not really a Story story either, except it involves somebody named Story. She'll appear later, a bit drunk, wearing a black dress. She's only an extra in this drama— a Kentucky drama.

Between Xmas and 1989, I went to visit my pal Julien. Julien works with a documentary film crew in Whitesburg, Kentucky, a town of about 1000 folks dabbed smack in the middle of Appalachia (pronounced *Apple-latch-* (rhymes with patch) *chu*h, I learned). You've got to be careful about things like pronunciation around those folks— they're sensitive as Jews about ethnic jokes. Don't talk about hillbillies, cross-eyed banjo players, or "squeal like a pig." Hatfields and McCoys? They don't want to hear it. Jethro, and Ellie May, Grannie, Jed Clampet? You'd better not if you know which side of the fiddle your bow is on.

Sure it sounds funny, but there is something to it. Everybody can recognize Negro, Jewish and even Polish stereotypes. There are often chocolate sprinkles of truth on these cupcake stereotypes. Anyone who tried to borrow money from me knows that. But it's always easy to separate the stereo from the type. Only idiots and people with crosses to burn believe the stereotypes without questioning. The hillbilly image, on the other hand, is something we just accept. We believe it because we don't know any better. Negroes, Poles and Jews are spread around enough so that you might come across one. But hillbillies define themselves. That is, the only way you would know you were in contact with one, is if you meet one who fit the stereotype.

"It's like not quite like being black," explained Herb, Julien's boss and lifelong Whitesburg resident. "You see light skinned blacks try to "pass" as white folks when they deal with white society. With mountain people, you've got white folks trying to pass as being white when they deal with white society."

They've got a culture, literature and especially a musical heritage to be proud of. You might look down at Bluegrass music, but for sheer speed with technique, it can make hardcore look like a waltz. Of course, the "country" part of "country and western" music comes from this part of America. There'd be no rock'n'roll if it weren't for country and western.

I was lucky enough to chew the tobacco with the incredible psychobilly star Hasil "Haze" Adkins, in the hills of West Virginia. If you haven't heard any of his psychotic records, buy them all now! THE CRAMPS cover versions of his songs can give you an idea— but you won't know the real thing until you hear it.

I carried my own stereotypical image with me to Whitesburg. Julien knew me well enough to warn me about moonshine and travelling salesmen jokes. I thought I behaved with ultimate tact, meeting his new friends and travelling with Herb and him to West Virginia.

"You almost got me fired," said Julien when we got back.

"Why?" I asked, truly surprised. "I didn't joke about not wearing shoes or jug blowing. I just talked about my work and let your boss talk about his work."

"See," said Julien, "the boss is a family man. Your writing books about mother-son incest and homosexual sado-masochism doesn't sit very well with family men— at least not in Kentucky."

Ho ho! I found myself in an odd position. My best friend was embarrassed of me. And this was only a whiff of coyote farts to come.

To end my Kentucky excursion, Julien and I drove to Louisville for New Years. Louisville is in Western Kentucky, four hours away from Appalachia. It is more of a standard American city— with poor black folks and rich white gentry. It's the city of the Kentucky Derby— an international event in polite society. The folks in Louisville resent the Eastern "hillbillies" as much as the rest of America makes fun of them. The Appalachian people complain that the state is run entirely by the crew from the West (Louisville area) and the mountain folks have no say.

Just outside of town lives Julien's very rich friend, Chris. Chris, his brothers, his mom and her husband live in a large house on what used to be a farm. An old mill stream winds its way through the Property. There are lots of trees and a couple of times a week a truck comes to deliver their water.

Chris's mom is a playwright and the editor of a literary magazine. Chris has his own little separate house in the back- a private ski lodge. His folks rented him a fancy car to drive us around. For some reason, his car had a load of cabbages in the front seat when he took Julien and I to meet his friends.

Chris was a fine and friendly guy with nice rosey cheeks. His unsnobbiness and sense of humor surprised me. He drank too— always a good sign. Julien and Chris introduced me to their pal Ben, who used to be SQUIRREL BAIT's drummer, but who by the time you read this might be the drummer for THE FALSE PROPHETS. Lastly, I met boy genius Andy, a Louisville prankster whose nasty sense of the subtly absurd is funnier than an evangelist with AIDS.

Immediately, Andy knew I was a Northern slicker who would believe anything he told me about quaint Kentucky customs. I was the classic intellectual looking for "local color." Chris lent Andy the car to take me for a little drive. During that drive, Andy told me about cabbage flinging.

Holding the steering wheel in one hand, Andy picked up a cabbage in the other. "Now this is what we do on Friday nights," he said. As he drove, he slid his left hand back and pulled on the door handle. Still keeping control of the car, he shouldered open the door. Then, steering with his knee, he picked up a head of cabbage and flung it out in front of the car. Finally he aimed the car at the cabbage and ran it over.

"It's a special Kentucky sport," he explained, "but there's more to it than that."

He opened the door again and threw out another head of cabbage. "Now the rules are if you miss the cabbage..." He quickly swerved to the left throwing me hard against the back door. "...you have to do this." He opened the door and stuck his head out. Still driving at a good clip, he lowered his head close to the road.

He swerved around to pass the cabbage lying in the road. I heard a soft squishing and Andy pulled his head back in, clutching a few cabbage leaves between his teeth. "Now you try it." he said.

Terrified of having my head smashed against the moving pavement, I begged off. After insulting both my hometown and my testicles, Andy agreed to let me skip the activity and drove me back to meet Ben, Chris and Julien.

"You look pale," said Julien.

"I just learned about you guys and your cabbage flinging." I answered.

"Huh?" said all three of them.

I realized I had been had. So did they. My face turned the color of Chris's cheeks at their laughter. Andy stood by, the picture of innocence, wondering what was so funny.

The next day was the last of the year. Julien, Ben, Chris and I went to a tiny town back in Appalachia to see the work of a religious psycho-genius Rev. Howard Finster. This guy claims to be a preacher born on another planet, coming to earth to deliver God's word. His artwork is a mixture of painting, writing, cutouts and alien-God-knows-what-else, mostly with religious and space themes. A museum in an obscure state college showed the work. They also played a tape of him preaching. "God sent me from another planet to warn you against premarital sexual intercourse..." I believed him.

Back in Louisville, Chris stopped the car at Ben's house. "So long," he said, "see you later tonight." Ben got out of the car. Julien grabbed my sleeve.

"You're leaving too," he said, "you don't want to spend all your visit with a New Yorker, do you?" Ben looked as surprised as I was.

"What are you doing?" I asked.

"Chris's mom invited me to dinner," said Julien, "you can't come."

Before I asked why, Julien hissed the answer through clenched teeth. "She's a feminist!" he said, "You might say something."

"Jesus Christ!" I thought, as he pulled me out of the car, "Even *I* can't pass for white in this town."

I got out of the car and walked into Ben's house. He brought me down to his unheated room in the basement. Ben explained that his family didn't have much money, so he lived on his own in his mom's house.

"I'm sorry you got dumped here," he said, "I don't have a car or even a dollar to spend and there's really not much to do here."

I guess he could tell by my chattering teeth that I didn't want to stay in the basement. We went upstairs to the living room. I stared longingly at the refrigerator as we passed it.

"Sorry," said Ben, "there's no food in there. My mom makes us each buy our own food and I never have any money."

He turned on the TV set. Flipping the channel past a few sitcoms, he settled on a "Porky's Marathon." Yep, the consecutive running of each of the three Porky's movies— a total of six and a half hours. My stomach growling, I tried to interest myself in the fat man and the whorehouse on TV.

Ben couldn't.

"I'm going downstairs and going to bed," he said, "you can just sit here and watch TV." He got up and went to his room in the basement, leaving me alone in the livingroom of this strange house. Ben's mother occasionally interrupted me, getting something or other out of the closet. She never spoke, but her eyes relived the Mai Lai massacre. I was Vietnamese. More accurately, I was a hillbilly stuck in the big city. I was the coyote ugly girl snubbed in public by the guy she thought was her friend.

After the entire PORKY'S ONE and an hour and a quarter into PORKY'S REVENGE, Julien and Chris show up looking clean and well-fed. Since my clothes and razor were at Chris's mini-lodge, I looked even grungier than usual. They had made me mad as a trapped coyote, but what the fuck. I refused to be miserable on New Years Eve. I went to a party with them—in the East, ritzy, end of town. Fortunately, we stopped to pick up Andy on the way. Talk about Porky's Revenge!! The minute Andy appeared, I knew he would help me get mine.

The four of us first greeted the new year in a bar, watching a local band. (I forgot the name, but it was their last performance anyway.) Chris bought us a lot of beer so I don't remember much of what happened there. The next stop was THE PARTY. Here's where we get to the Story part of the story. It was a girl named Story who gave the party. Chris and Julien got out of the car and ran in. I waited for Andy.

The moment we went through the door I should've smelled the snot. It dripped metaphorically from every nostril in the place. Every male dressed like a member of Future Yuppies of America—chinos, a precisely wrinkled sports jacket. A tie with this year's "power colors" hung precisely oh-so-loose around their necks. The girls wore gowns showing just enough cleavage to tempt, but not enough to arouse.

Chris and Julien separated themselves from Andy and I. The two of us wandered from room to room looking for beer. Andy didn't seem to know anyone there, of course neither did I. After fifteen minutes of wandering, a well dressed geek—the only guy in a matching (black) pants and jacket suit—walks up to the both of us.

"I hate to do this fellows," he said, "but I've been told that I have to ask you to leave." He did look guilty and uncomfortable at having to throw us out.

"We came with some friends." I said, looking for Julien and Chris.

As we spoke, the geek shuffled us toward the door. "We'll tell them you left," he said.

We now stood right at the front door. A slightly drunk girl in a black dress with one strap slowly sliding down an arm stood behind the geek. It was Story. She seemed to be coaching him.

"At least wish them Happy New Year." The geek said to her. "Haffa nuya," said the girl through clenched teeth staring intently at a spot on the floor in front of us. "Ya see, it's an invitation only party and..." She didn't bother finishing the sentence.

Andy and I went out to the car to wait for the others. It took us ten minutes to realize that they had no intention of leaving. By now it was about three in the morning. Andy leaned on the horn. We both were madder than a mugged liberal. Two drunken frat boys ran out of the party and pounded on the side car window.

"Shut up!" they screamed, "the neighbors will kill us!" Andy rolled down the window and said with his usual poker face, "I regret the problem, sir. It's just that my sister is inside the party and we are waiting for her return."

"What's your sister's name?" asked the taller of the drunken stockbroker wannabees. A saliva string hung from the corner of his mouth. It grew longer, wiggling back and forth as he spoke.

"Whitney Houston," replied Andy, "could you please go back into the party and ask her to come out?"

Maybe the yuppies inhabit the same world as Howard Finster, because the guy had obviously never heard of her. "I'll go get her." said our interrogator, "just lay off the horn!"

The two of them sloshed back to the party to tell Whitney that her brother was waiting for her outside. When they were safely inside, Andy leaned on the horn again. Needless to say, the drunks came back furious at being made fools of. Needfull to say, they brought a couple of friends with them.

About a half a dozen of them surrounded the car—all jocks in ties and jackets. One of them had what looked like a beer puke stain running from his jacket lapel, over the right side of his white shirt, past his tie. Andy rolled up the windows and pushed the button that locks all four doors simultaneously.

Story's geek goon squad started beating on the windows yelling, "Get the fuck out of here, assholes." and "Why don't you just leave?"

The pounding on the windows grew more and more menacing. I was afraid they would break through like in *Night of the Living Dead*. Andy pressed hard on the horn again. That made them bang even harder.

Eventually the commotion drew Julien and Chris out of the party. I watched them leisurely give their good-byes to the partyites before they ran to protect the car. They broke through the crowd and jumped in.

"Jesus," said Chris, "I know they're assholes, but they're my friends!"

With the two of them came the black suited pussy whipee who had thrown us out of the party. He called off the attackers.

"It's all right," he said, "they're leaving now."

"What happened in there?" asked Julien. "suddenly I turned around and you guys were gone?"

I started to explain when Andy interrupted.

"Have you ever heard of sodding?" he asked me. I shook my head. "Watch!" he said.

He drove the car onto Ms. Story's front lawn. Then he put it in neutral and revved the motor. Finally, he popped it into gear sending the car forward and mounds of grass and dirt flying from what had once been the lawn. Chris hid his head in his hands.

"I like that one," I said.

That was the end of my adventure being a hillbilly. The next day we met Andy at a party. He brought a video camera and had convinced this inebriated blond girl that he worked for the Guiness Book of Records. As I walked in, she stuffed the twenty-first piece of Bazooka gum into her mouth, half laughing, half choking as she forced it past her teeth.

"You've got to chew it." said Andy, "it doesn't count unless you chew it all." Andy captured the record breaking event on tape. You can see it if you don't believe me.

Oh yeah, the next morning after I shaved, Chris took me with Julien to meet his mom and siblings for breakfast. His mom was nice and so was I.

"Why didn't you come to dinner last night?" she asked. I smiled and shrugged as Chris and Julien reddened. Not a real knife wound revenge, perhaps, but at least a pinprick.

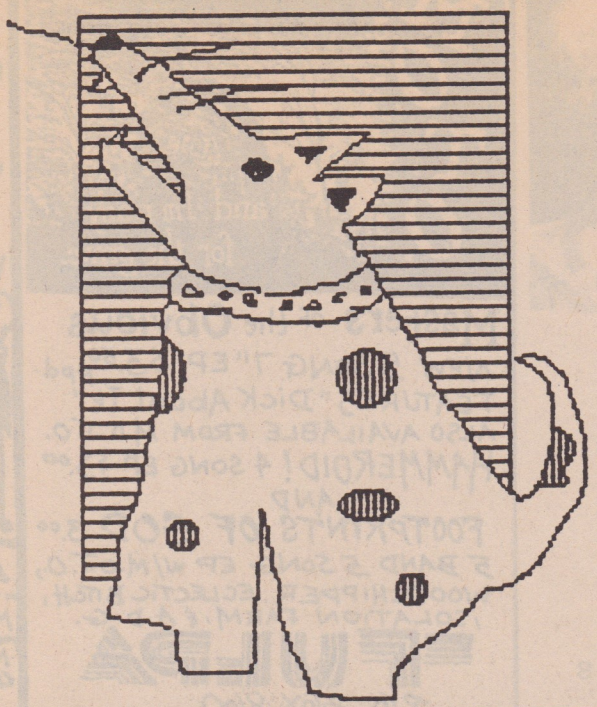
But it's neither knife wounds nor pin pricks that're the point of this column. It's being a hillbilly or any other outsider—and what that feels like. So next time you wake up with a coyote ug on your arm—take a deep breath, close your eyes if you have to, and give him or her a big open mouthed kiss. Remember, no matter what you think of yourself—someday the howl of that coyote might come from your own throat.

ADDENDUM: Even if there is a New York scene report, it probably won't tell you much. NYC'S been a hotbed of skin and scum during the last month. It looks like Roger, singer from AGNOSTIC FRONT is going into the slammer soon. He had a huge benefit at CBGBs; AGNOSTIC FRONT played as did MURPHY'S LAW and a bunch of other bands that I want to forget because I (and about 200 others) couldn't get in. The place was just over packed. The entire bill was just too good to remember without remembering the pain of having missed it. Anyway, Roger's tough and has the tattoos to survive in prison. I'm sure he could use some mail though, and after everything is settled with him (and after I get permission), I'll leave an address to write letters of support.

On the scum front, DA WILLIES, HAMMERBRAIN and SHARKY'S MACHINE played on the same Thursday night. THE REVERB MOTHERFUCKERS were supposed to play also, but "something happened." That same night, next door at The Record Canteen, ROYAL TRUX and a mellow opening band played to a small audience. At the door, Gerard Cosloy chased me down to make me pay my five bucks to get in. Rather than pay, I left to go back to the main club to see SHARKY'S MACHINE. After the S.M. show I went back to see R.T. I slipped the door girl a five to give to the band. The place was so empty I felt guilty, but I didn't want Gerard to know I had paid. The morality of having to pay to see bands when you don't have any money yourself *and* you support the band by giving them publicity *and* you have paid them to be on a compilation is the kind of thing that columns are made of. This, however, will not be not one of them.

Further on the scumfront, Chris, formerly of ROADKILL, has a new band HOLY CROW that debuts Friday. SLUGFEST is playing on Saturday along with the DEANS OF DISCIPLINE. Next Wednesday, a newish (scum?) band, CHARITY BALL plays at an even newer club: *Cafe Poppolini's*. What a city!! It never stops!!

Oh yeah, the coolest thing about the Thursday scum show was an audience as low as the performers. At the table next to me a couple of girls stroked their long neck beer bottles to see how long it would take for them to foam. After they got tired of that they played, "you catch my spit in your mouth and I'll catch yours." First they used their boyfriends as partners and then each other. What a city!!!



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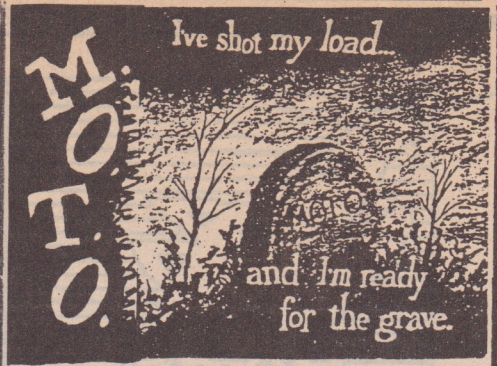

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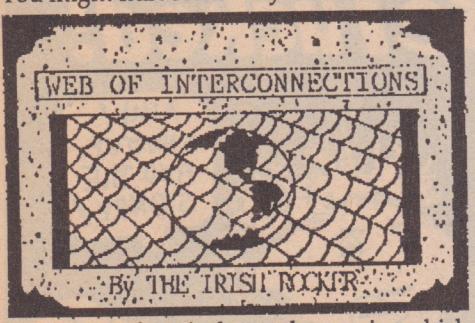
COLUMNS

ADDENDUM TO THE ADDENDUM:

I have to add this to the bottom of the column or the Jello Biafra cult will send "the enforcers" to get me — just like they got that guy they sent to Israel. Of course, I again overestimated the perceptual abilities of MRR readers. So here's the official Jonathan Swift memorial. I-wasn't-serious-about-having-rich-people-eat-poor-kids-I-only-said-it-to-prove-a-point explanation: THE NO MORE CENSORSHIP DEFENSE FUND is NOT sponsoring a series of Skrewdriver concerts. Please stop writing to them, complaining. I think it's best if you put away your crayons. You might hurt somebody with them.



.....a fanatical autohypnosis which convinced disciples, succumbing to the totalitarian discipline in the promise of reaching a transcendent reality, that they were the new men the age was waiting for, that they were endowed with a secret energy which would enable them to take over Germany and the world. If they were properly prepared, mysteries would be revealed to them which would give them Satanic powers.[1]

Continuing with the investigative journey into Satanic cults, "A World Damned With An Ultimate Evil-Satanism."

When many of us reflect upon the terrible horrors that stemmed out of the Third Reich in Nazi Germany, too often the obvious reason for such abominations has been ignored. The common reason believed has been that of lunacy within the minds of the leadership, though the latter may indeed be true in a sense, the more authentic reason for such madness was the practices and belief in occultism. It is like that of a religious war. For example, the ongoing friction between Iran and neighboring countries is that Iran believes they are the chosen Muslims. Therefore, all other Muslim's outside of Iran are inferior and are sought out to be killed. When such a specific belief is based in the minds of a vast majority, it is not at all suprising what good or evil can occur. Take for instance, the U.S. government's unprecedented role in stamping out a communistic idealology that arisies in a foriegn land. A battle erupts due to the U.S. governement's belief that their form of government, democracy, is best for that country. Rather than allowing the interests of the people in this foriegn country to decide for themselves, the U.S. takes it upon themselves to decide for them. The ramifications, due to such a stubborn belief, often leaves the result of the deaths of children and adults. A perfect example of the latter has been the war in Nicarauga between the Sandinistas and the U.S.-backed Contras. The same ideological ignorance occured in Nazi Germany. German people set in their occult beliefs believed Germany's citizens were an elite populist and thus, should be the rulers of the world.[2]

In the beginning, before Hitler and his vast followers rose to complete power and control, German occultists, centuries before, had expressed the idea of a superior race as well as being sure other races were of lesser worth. It was believed that giants once walked the soils of the earth-beings which were the of German stock. This belief formed the principle idea for the Aryan concept.[3] Hitler himself became fond of the occult back in 1909 after reading the magazine, *Ostara*, and made contact with the magazine's editor, Jorg Liebenfels von Lanz. Inevitably when the formation of the Nazi strategy took place in Germany to take control, most of Hitler's elite were also fond of the occult. Mystical rites would be used within the SS as well as the Hitler Youth and much of the Nazi's plans for world conquest was agian based upon the sole belief in the occult.

To learn about this is absolutely worth one's while, but to summarize the whole occult basis of Nazi Germany would take several coulmns. To reiterate once more, the reason for such a series of columns on the occult in America and abroad is the mysterious nature of some of the activities, for what purposes and finally most important is there involvment by the intelligence establishment of the U.S. in some of this activity? It is important also to take note that because the Nazi power structure was deeply involved in occultism would this not effect the modern world today? Now that we know Nazis have and still do carry out a function for the U.S. government would it not be possible that these elements would carry on in the same fashion as did in Nazi Germany? The C.I.A. was the one branch of our government that brought in the most Nazis to this country. Many Nazis are employed by the C.I.A.[5] for espionage and so forth and few, more than likely, express beliefs in the occult still to this day. As I've mentioned before in this column with documented sources, if anything, when John F. Kennedy was assassinated, a coup took place right after this, ushering in a fascist power structure that runs this country till this day in the darkest shadows of the White House. Nothing would change too greatly in terms of political philosophy inside the Nazis' mind and thus, much of the same that occured in Germany would occur again and with the same goal in the minds of these people who have them carried out—conquest!

In understanding more about why there would be an interest in any intelligence agency to covertly use some occult groups for their own purposes and why this column is exploring the possiblity of the latter is to be further explained next issue. Next month the beginning travel inside the Charles Manson cult group and how there may have been involvement by this cult in Robert F. Kennedy's assination and much more.

If we believe in absurdities, we shall commit atrocities -Sarvepalli Radha Krishnan

Cult groups have reached epidemic porportions in america. There are definite and indefinite leanings to Nazism through teachings, techniques and belief. To say it can not happen again is absurd. Taking a look around reveals the picture more clearly and it is a picture we briefly glance at beacsue it scares our souls. An interesting story of such a notion occured and seems fit to end this month's column. It focuses around the Moonie cult when parents of children in the cult wanted their children back:

The parents at the protest rally {a rally against the Moon cult}, determined to get their children back paraded placards which read: **REMEMBER HITLER, NO MORE HITLERS.....**

STOP MOON, MOON IS DESTROYING AMERICA'S YOUTH....*"Aren't they taking themselves too seriously?" one reporter asked. "Moon's group seems so innocuous." "The Hitler Youth began by raising money, selling flowers and candy most aggressively. Parents in Germany must have felt this way about their kids," I answered [a parent in the protest rally] "And with good reason."*

Peace, Love, Unity and Knowledge, The Irish Rocker.

Footnotes:

#1-Dusty Sklar, *Gods and Beasts: The Naizs and the Occult*, (Thomas Y. Crowell Co., New York, 1977), p. 45.
#2-Ibid.
#3-Ibid.
#4-Charles Higham, *American Swastika*, (Harcourt & Jovanvich, New York, 1985)
#5-Ibid.

WILL SHATTER MEETS SID VICIOUS SOMEWHERE ON THE DARK SIDE OF THE MOON

My, how time flies. Last night we rented out the "Sid & Nancy" video. Has it already been 10 years since poor ole Sidney bought the big one? That same night I was reading in the Sunday Chronicle about the latest heroin death, one Will Shatter of the late, great seminal (what the fuck does THAT mean? Quick check of the dictionary: "Seed or semen, source") San Francisco punk band Flipper. Many thoughts come tumbling down the ole subconscious regarding these two cosmic occurrences and, lucky you, I'm gonna share a few with you.

No, this isn't some lame NEWSWEEK "End of An Era-Punk Rock The Ten-Year Retrospective." Leave that kind of bullshit for the paid hacks. But verily, the writing is on the wall. In the Will Shatter article he was referred to as "the old man of punk"... a veritable Methuselah, dead at the ripe old age of 31 (my own age, as a matter of fact). So there you have it—punk rock book-ends; Vicious dead at 20 and Shatter dead at 30. And me in the middle with 10 years of garbled history passing under the bridge.

There are moments that crystallize time, that make you stop and ponder just where the hell you're coming from and where you're going. My youth is spent. That first virgin bloom, fresh-faced, innocent, eagerly discovering a world without perceived limits. All the people, places, and madness that went rushing in front of my eyes. And now they're all gone. And you can never get it back. The closest you can get is rereading the yellowing letters you keep stacked underneath boxes of moldy shit. You read the one from the girl who turned you down (thought you'd never recover from that one), marveling at the faded memory of insane, unharnessed passion between the lines. All that's left is a ghost. And there's the stacks of old punk leaflets, advertising for bands and clubs long disbanded. The Lewd at the Mabuhay. Flipper at the Elite Club. Crucifix at the Tool & Die. All gone.

People always downplay "nostalgia,"

as if it's nothing but sentimental mold of the mind. Not so. Look; this present moment is just a split second of fleeting sensations—me banging on the typer, a Flipper record on the box. But I got 31 years of backshit still stewing in my brain cells. Now and again it pays to do a little housecleaning, sorting through the boxes of memories and trying to make sense of all these half-digested images. The Ghost of Punk Rock Past.

I flash on 1977. I had a pony-tail and a backpack, hiding out on the back streets of San Francisco looking for hippies and flower children. Finding instead four greasy homos with leather jackets and short, Martian-looking haircuts, playing Lou Reed covers in their back alley clubhouse behind the Chronicle building. The band was called Crime. Something new was happening. The first call of arms of My Generation. The post-Vietnam generation. (This is history here, so listen up.) A big, black Cadillac was always parked outside the Crime clubhouse, totally out of place amongst the lowlife scum squalor of the skid row alley. No doubt it was some bigwig recording company exec sniffing out a big killing by being a step ahead of the hulking masses. The eternal entrepreneurial quest for The Next Big Thing. Mercifully, no pinstriped asshole made mega-bucks off of Punk.

Will Shatter lived a stone's throw from this garbage dump. He felt at the time that the world was coming to an end, so why not smash up the Cadillac's windshield, get on stage and scream and spit and throw beer bottles and shoot heroin in your arm and go out with a BBAANNGG!!

We were the Blank Generation—disgusted with the American dream, yet stumped for an alternative.

Consider this: In 1955 there were eight murders in Oakland. In 1987 there were 145. The Apocalypse is gonna be a lot more drawn-out, painful and dirty than the nice clean instantaneous nuclear mushroom that people have deluded themselves in lieving to be.

Our only protection was shielding ourselves with layers of cynical humor. Fortunately for us, life turns out to be a Big Joke after all. And even when the joke is on us, it's still kind of funny.

So raise a glass to Will Shatter and Sid Vicious. Mutant seeds of the Blank Generation. Kamikazes for the Nuclear Age.

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SOCIAL SECURITY NO.: 564-74-6028

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EMPLOYMENT HISTORY:
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(positions)
Sweeper, Grinder, Bagger, Boxer, Lumper, Packer, Capper, Loader, Sand Hog & Tail Off

MILITARY SERVICE:
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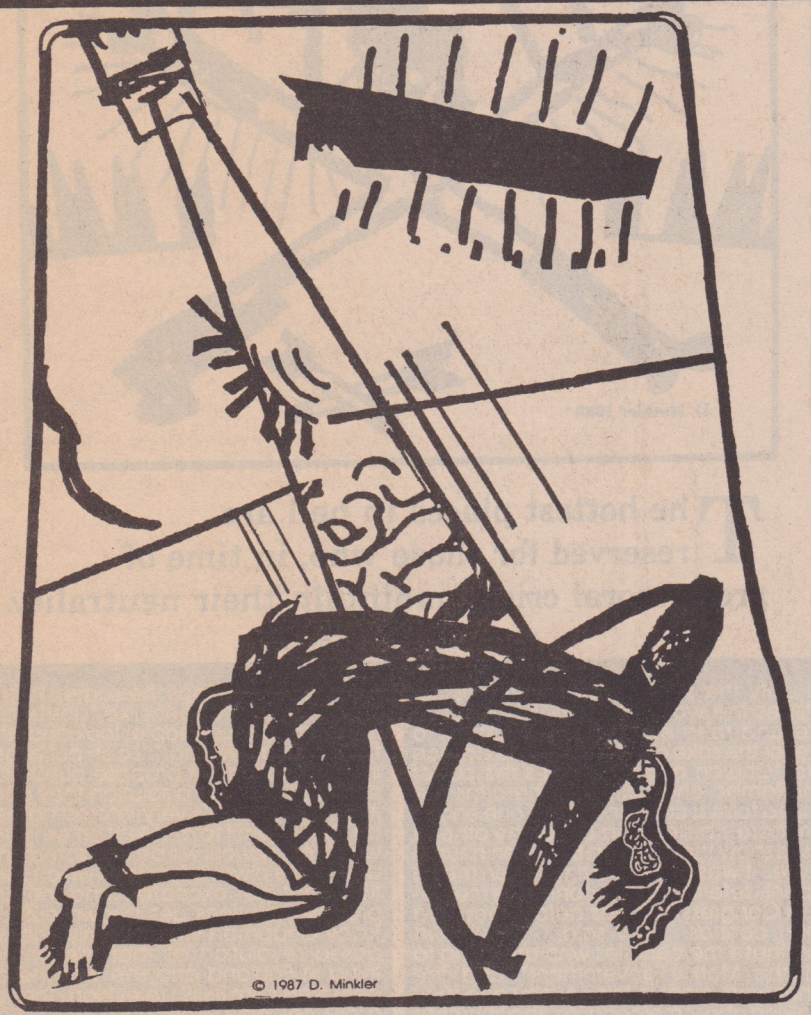
The following is a talk with San Francisco Bay Area artist/screen printer Doug Minkler. The reproductions shown here don't do his work justice as the pieces' size and color, together with their message, make a strong meaningful impact. The interview was done by John Yates and Harry "chuck" Sherrill.

MRR: Do you support yourself on your art?
DM: No, I have a regular teaching job that pays the bills; and art supplements that, it's getting better.
MRR: So it's really just your free time?
DM: No, my emphasis is on making posters that is my trade, my craft, but that doesn't pay the bills. So luckily I got a two day a week teaching job that buys the groceries.
MRR: Are you getting more well known?
DM: It's getting easier for me to get work with organizations. When I first started I was knocking on doors saying "I can make you this poster, I'd like to work with you, what do you think of this idea?" Now after 9 years of doing this people are starting to knock on my door. That makes the job a lot more fulfilling.
MRR: So much of your work is on a commission basis?
DM: Yeah, an organization would hire me to do a design. I would do that design and they could either take that design to an offset printer or we do some sort of split of the profits and I do the work. So that very often gives an organization visibility, gets their message out, and also sells the poster to raise money to cover their printing costs. So it's a good trade. Plus, since I got a vested interest in them selling the work, this is not the only reason, I put my all into it. When it's a difference between doing five or six colors I'll probably do six because I want it to be popular, I want people to take it home, I want them to buy it. I do try to make every project as colorful and rich as I can possibly make it.
MRR: What do you see as the purpose of your art?
DM: It's basic function depends on who hires me for what. So every organization, every job has a little bit different requirement. I try and give the organization a lot of say on how a project is to proceed. I don't let them pick me up and use my head for the lead of the pencil and I tell them if they want someone like that they should go to a commercial artist, and I've done that on a number of occasions.
MRR: Is there criteria for which organizations you'll work with?
DM: Yeah, if I'm not in agreement with the organization, if I don't think that they do good work than I don't have time. That's the privilege of a second job; and I'd recommend other people have second jobs too because it does give you some independence. It helps you from being overly influenced by money.
MRR: So I guess in that respect every piece you do is a form of self-expression.
DM: I try and make every piece a fine art piece, a piece that has all the qualities that you might see in a museum, plus the additional dimension; that dimension being the cause that it was done for. So it's got all the richness of what is called fine art plus a utilitarian dimension. That's what I'm trying to do with each piece.
MRR: Do you hold that all art that basically is art should be political?
DM: More that all art has a political function. Saying all art is political is a simplification and doesn't make a whole lot of sense, but every piece of art work functions in a political way. You draw a picture of unicorns, you are choosing not to draw about what's going on in Palestine. That's a political decision. If you choose not to talk about unicorns or Palestine that's a political decision too. I think we just have to start defining all our actions as political and then we become more responsible and conscious, and are less likely to burn somebody or step on them.
MRR: So you think that should be one of the main purposes of an artist?
DM: I think it is one of the main purposes and I think that's why the universities are full of art instructors that do very abstract work that has nothing to do with society, with working people. That's the role society has given to artists. They say we will put you in the universities to teach our children if you don't talk about real issues, you just talk about subject matter that just refers to personal expression, not a societal outcry. Artists are political there isn't a choice. How art is manipulated is political. I guess the best example recently is Gil Scott Heron's *The Revolution Will Not Be Televised*. It is being used by an amusement park to advertise a roller coaster ride. Context means everything. There is a lot of issues that determine how artwork is used politically but it is political and we have to be conscious of that.
MRR: Do you see yourself coming from a long line of artists which get grouped into that "political artist" category?
DM: Well that's an unfair ghettoization.
MRR: It's society's category.
DM: It's a term that everybody knows. When we say political artist there's an idea of what we're talking about but it's a very limited idea of what people who do political art do. It's like saying political artists don't reflect on all aspects of life; like they only reflect on a fraction of the human experience and talk about that. They're not whole people. And that's not accurate. They view their work from a different perspective but they still view all ideas. As a matter of fact almost every political artist I'm aware of has done erotic art. They are not known for that but they are whole people and they have touched on all areas of the human experience.
MRR: You get the idea that political artist don't paint landscapes or flowers in vases.
DM: Which is just not accurate, history has stolen our traditions. I don't think that many people know that Chagall did work in support of the Russian Revolution.
MRR: These artists, seen as fine artists, have had their political stuff buried in history?
DM: The meaning of what they did has been interpreted by art historians in a way that steals that art work out of its context.
MRR: Do you think that art historians are responsible for the ghettoization you were talking about earlier and the suppression of the political aspects of art work?
DM: Yes. Let me give you an example of a show that came to UC Berkeley. It was a show on German expressionism. They put Kokoschka, who was an expressionist printer but he represented the galleries and the museums,



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he was a head curator at a big gallery, and George Grosz, who was a communist propagandist, he also worked in that same expressionist style, together. They put them together as if this was just one school of art, when in fact these two schools, the museum oriented artists and the propagandists, were fighting a crucial battle. Now when we get this show to us there is no mention of that. We just assume that Kokaschka and Grosz and Hertzfield and those who choose to work in the expressionist style were all from the same school; they were all from the same ideas. So in a sense what the art historians have done is stolen these works out of their context and changed the context so that we only look at the style and not the politics. So what that does is make us stupid, and they want us not to be aware of our revolutionary history. They have done a pretty good job, because that's the university, that's where were supposed to get knowledge, that's where this rip off is coming from.

MRR: Do you see yourself in that battle between museum art compared to revolutionary art?

DM: I felt like I was part of that battle when I first got out of school, and I first started doing posters. I was very mad that they wouldn't let me into those institutions. I thought that my work was just as important as any of that work and it should be shown. Now I don't want to be in that arena. I wouldn't turn down an opportunity but I don't even try lift a little finger trying to gain access to those arenas because they are not were my audience goes, they're not where young people go, and they're not where working people go. So I'm just not interested.

MRR: Do you see museums as out of contact with people's every day life?

DM: Yeah, they're mausoleums. They house dead stuff.

MRR: Kind of like art for art's sake.

DM: Even if it it's not art for art's sake they're taking it out of an area where it could have some influence and putting it into mausoleums.

MRR: Killing it.

DM: Yeah, it's dead and it's not going to influence people. You could put a piece on plant closures in a museum and it would be totally ineffectual, but on the other hand if you showed those images to people that are considering going on strike that might put them over the edge on the vote and they might say yes the issue of plant closure is something we want in our contract because we might be out of work next week no matter how much wages we get.

MRR: So you're saying one of the purposes of your art is to be educational?

DM: Yeah, I hope it is. It has to be clear that the organizations I work with educate me and I'm basically voicing their years of research and heroic efforts. So it's not so much me, the artist, trying to educate them, the people; I'm just joining up with folks that I see do good work.

MRR: Do you think that your posters make a greater impact than say a pamphlet or flyer or something that would give the same information? That art is more direct and emotional?

DM: I've written an article entitled " In Support of the Pamphleteer" which is trying to redefine the word propaganda; trying to show that a pamphlet can be an enriching form of art just like a 25 color painting can be an enriching form of art. It's not important for us to put value judgments on one over the other. They just do different things. I want to be a good pamphleteer and I want to be a good print maker. I also want to put messages on the sides of walls and alter signs. I also want to do sculpture.

MRR: Do you see your art as having a unifying effect, is that one of your purposes? Or is it more of an awareness thing?

DM: I don't know if unifying is the right word, in some situations a poster would hopefully have that function. If you were trying to promote the school you were at to divest its money, then yes you'd want a poster that would unify the students around that issue. Sometimes the work that I do is put out to agitate and raise issues. I don't just try to agitate for the sake of agitating. I did a piece entitled "Church and State". It's this out of control Rambo character and his arms are crossing to form a cross and out of one end of his arm there's bullets and out of the other a fist. It's to show the collusion between church and state. It was done at a time when the US was openly referring to the contras as mercenaries in Congress, this was before they had the term contras. They said, " Should we support these mercenaries who are trying to disrupt this Marxist government" and the churches were silent in this country and they were talking about mercenaries. The churches were silent and they weren't talking about them as freedom fighters or counter revolutionaries but mercenaries. That silence was being bought, that silence was part of the whole plan. So that piece has more of a agitational quality more than it has a straight message of leading aspect.

MRR: Do you feel more comfortable posing questions as opposed to answers?

DM: I think we should try and offer answers. I think the bourgeois wants its artists to pose questions and not to take leadership roles and not to propose solutions. That's what I was taught in school, if I just observe and pose questions than I fulfilled my obligation as an artist. I think that position serves the status quo. It keeps things the same. At the same time it makes it appear like "gosh we have all these conscious people, look at all the questions they are raising." I can put a lot of work in competitions if I propose questions but as soon as I propose a solution they don't want it in the show. It's very interesting because I do try to submit to different art exhibits. I know which of my work will be excepted and which won't; it's always the ones which raise questions that get excepted and the ones that propose solutions get thrown out. Just like Tracy Chapman was the only one who proposed revolution at that Nielson Mandela thing in England and she was the only one censored from British television. They couldn't allow her on TV because she proposed a solution. You can say it's bad but you can't talk about the solution.

MRR: It sort of satisfies the people then.

DM: Yeah, it soothes people's soul almost. I think a lot of artists are guilty of that. Their conscious is eased and they say the are not looking away from the problems of society. They say they don't want to tell people how to think therefore they don't tell people what they think. Then you just perpetuate the whole silence.

MRR: Then in a way it becomes like a lack of personal expression.

DM: It is kind of a self-censoring thing. There is a self-censoring thing that comes out of education, even though people think that

they are not swallowing the garbage they learn at school, they think that they are rebelling because they are not drawing unicorns. They think they are rebelling against society bu all they are doing is raising questions. It is important to raise question but it just doesn't move people as far as proposing solutions. Sometimes we are going to propose wrong solutions but so what. People don't have to follow them.

MRR: It's better than accepting solutions bigger forces are proposing on you.

DM: Yeah. I've made a lot of mistakes. I've been politically incorrect throughout my life at different times. I try to be as knowledgeable and be as clear about my decisions as I can but I'm not above being incorrect. It won't stop me from giving support to those people who think they have a solution.

MRR: What balance do you try to keep between the ascetics of a piece and the message? Do you put more importance on one over the other?

DM: I'm inspired to do artwork because of the issues, but my love is for the form. I am really moved by ascetic experimentation. I'm constantly looking for new avenues of expression. The way I have worked this problem out, and the problem is someone comes to you and they need an art piece in three days and you really can't dig something out of your guts in three days, is to form an image bank. Artistic accomplishments don't happen in that short of time, at least not in my case. I need time, I need studio time, I need time when I'm alone. So what I have is this image bank and it's just work that's half done or quarter done. It's an image waiting for a moment and then I pull them out. It's kind of like a lyricist that writes a few good lines and then keep them around and something triggers and they put them all together and it's a song or a poem. It's the same way with art. In this bank I have something like sixty pieces waiting to be connected. That's the way I work seventy percent of the time.

MRR: How much value does humor have in your pieces?

DM: I try to incorporate it whenever possible but unfortunately not everyone sees the some humor I see. I think some work is funny and other people might see it as...

MRR: Sick.

DM: Yeah. One of the problems I have with faces is that when I draw a face, an interesting face, I think it's very elegant, very unusual, but when I want to reproduce it it's hard to get an organization that wants to use that face to represent their organization. That causes a problem. So I don't use it for that organization and use it for something I'm not so tied down on. I guess we all have ideas of humor and elegance. I find that my ideas of humor and elegance are different than a lot of other people's. Humor moves people forward. Just showing blood and guts is not going to do it; it's not enough or it's not effective.

MRR: People can relate better to humor.

DM: Yes. Humor is inspirational. It makes you want to participate. So whenever I can put it in, I do.

MRR: So you don't think it's a necessity, like in a really harsh piece?

DM: It's hard to find humor in certain subject matters. Though there are people who have found humor in every issue imaginable.

MRR: What's some of the most important pieces that you have done?

DM: Usaually the most important piece is whatever I'm working on. Right now I'm working on a piece about rodeos. I've also just finished a piece for Poets in the Schools. They are a bunch of poets that go into schools. I think that's what schools need; they got to have that. They are going back to the three R's and they're forgetting people's culture. Poets in the Schools are going and trying to nurture this creativity the kids already have before the schools can stamp it out.

MRR: Creating machines, pushing the sport element , competition.

DM: Yeah. I have also just finished an environmental piece called *The Beast*. It teaches young kids that man is the most destructive part of nature.

MRR: Do you stress topicality in your work? That each piece is based on a specific topic?

DM: Well it has to be recent.

MRR: As compared to vagueness.

DM: I think schools promote vagueness as a high art. If you can draw two lines, the higher the art the more that can be read in between those two lines. That's not my definition. So I try to make sure that my work is not misinterpreted or taken out of context.

MRR: Is that why most of your work has text along with it?

DM: Right, I want it to say what I want it to say. Another piece I did was for an organization that provides information on the dangers to people who work at computers all day. Also I did a piece for the Watsonville cannery strikers. It was done eight and a half by eleven, in color and in black and white. The black and white ones were run off on zerox machines and then they placed on the approriate people's cars and homes to discourage them from breaking the strike.

MRR: The use of copy is to avoid any misinterpretation. I find most abstract art really disconcerting because I get really bored with all the in depth interpretations when it could be the simplest thing.

DM: Or when it has nothing to do with what the title says anyway. There has to be some kind of balance. If you want to talk to yourself then you can go into a closet and do that. If your going to do expressive work , just by the fact your doing that your in effect trying to communicate. If that is your goal, to communicate, then you better see that people know what your talking about.

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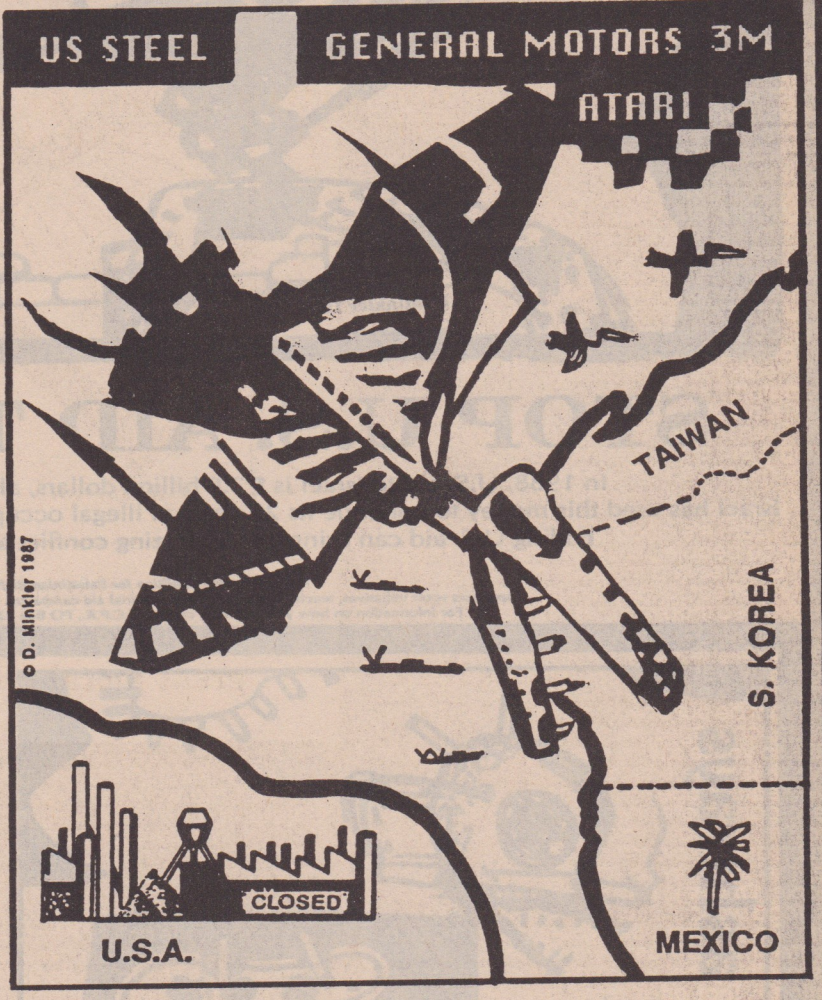

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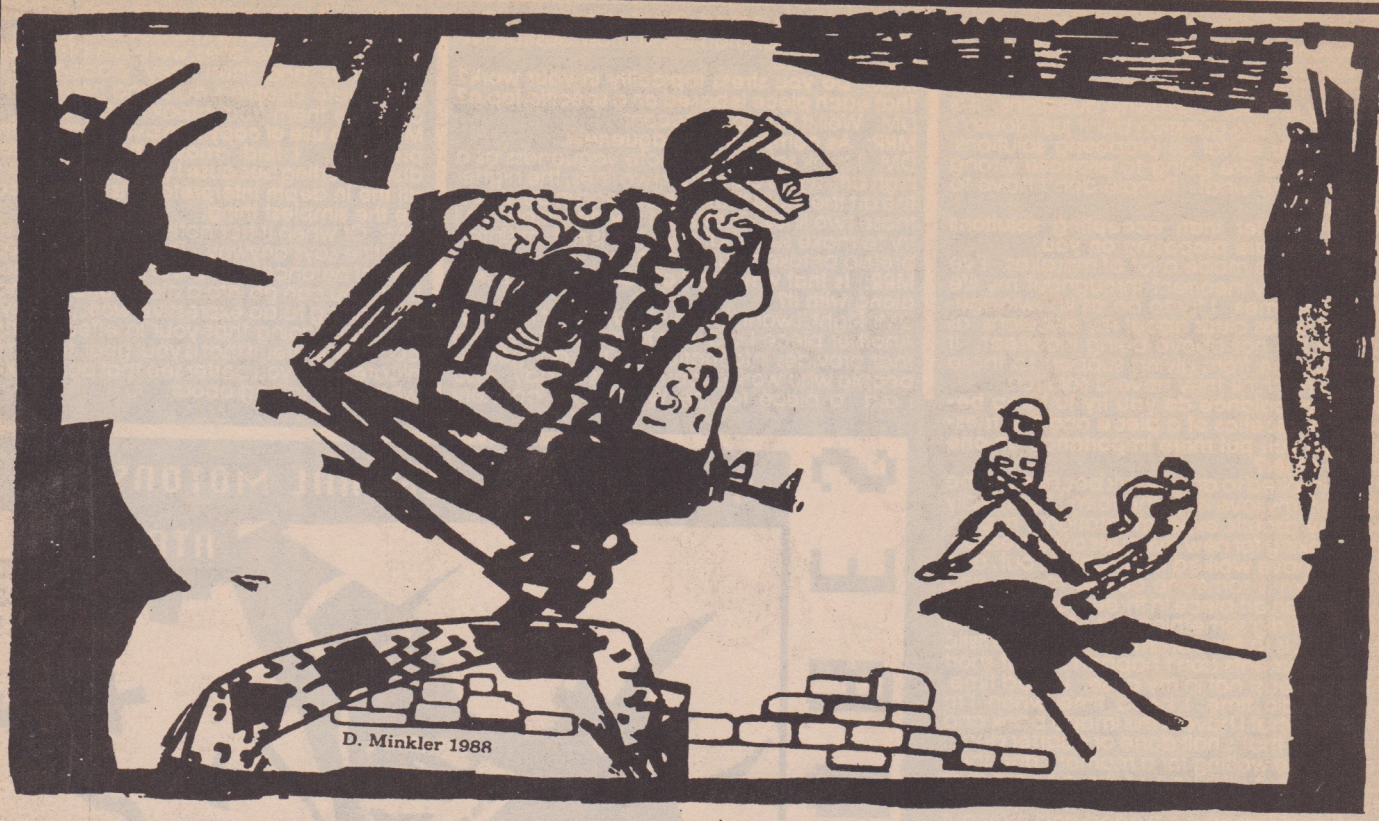

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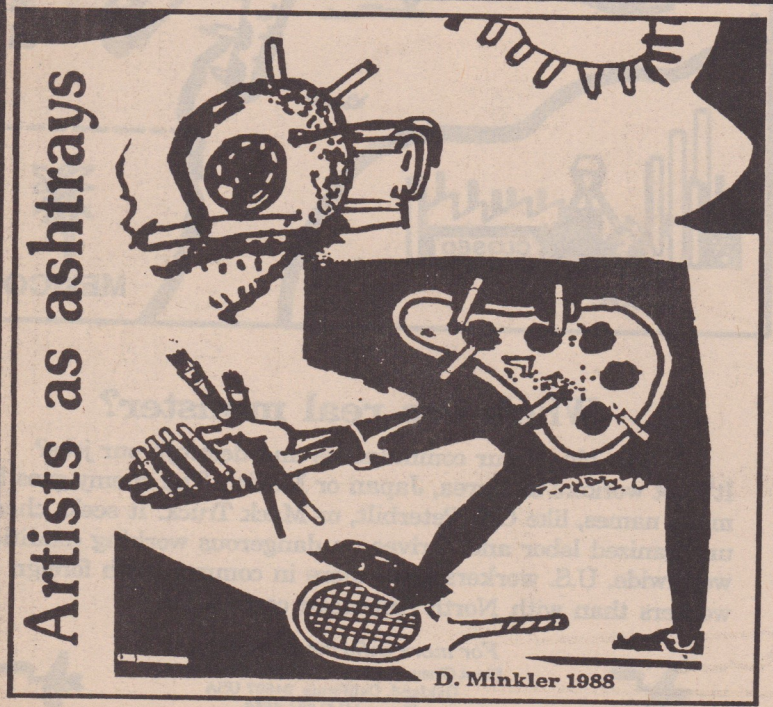

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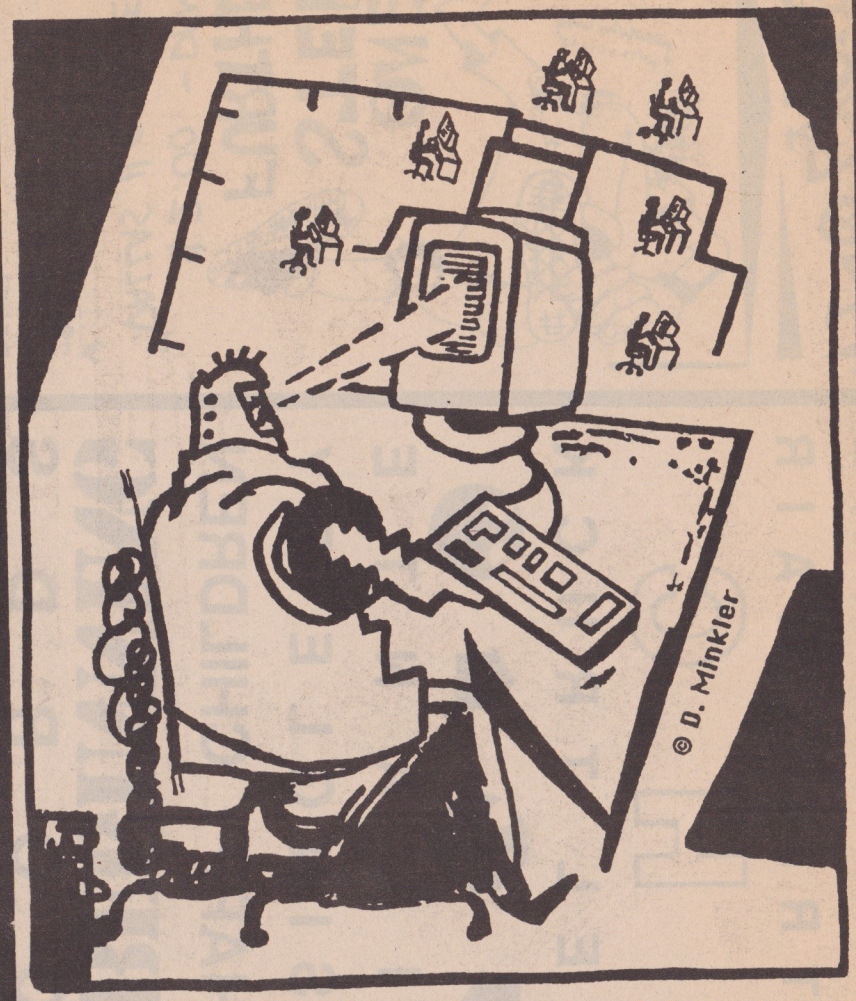

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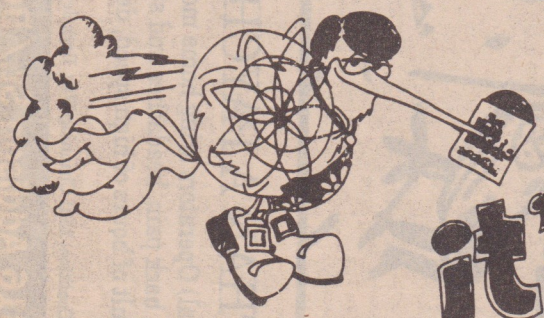

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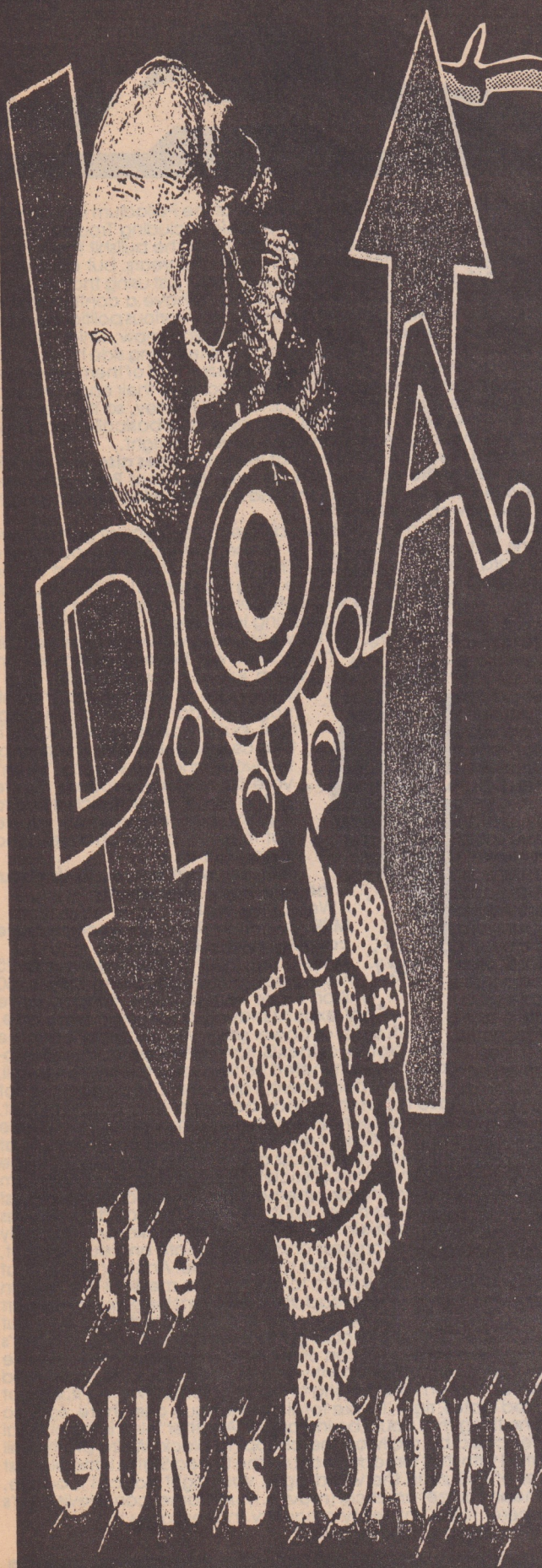


The dawning of a new error...

D.O.A. were recently in town for a one-stop show in the middle of their current mini-tour of the west coast region. So, with an empty stomach and a handful of questions I met up with the band in a chinese restaurant on Haight Street. Guests of honor at the table were Joey 'Shithead' Keighley, Gary 'Flipside North' Indiana, and myself, the rest of D.O.A. making up the table opposite. Results of this meeting were a satisfied appetite and the following words. Interview is by John Yates with help from Gary Indiana.

D.O.A.

MRR: Ok, so let's begin with today's D.O.A. - who's who and who isn't anymore?

J: Well, I mean everything's the same, familiar to Maximum Rock'n'Roll readers, I suppose, that is myself still on vocals and guitar, there's Brian Goble on bass, and Jon Card on drums, and the new guy is Chris Hombre, but he's also known as Wayne Gretski who used to play for the Dayglo Abortions a couple years ago, and Red Tide before that from that fine town of Victoria, B.C. Chris Hombre has affectionately been called 'The Humper', Wayne 'The Humper' Gretski, right, but Chris Hombre, that's his name, ok.

MRR: So what happened to Dave Gregg?

J: Well, he just wasn't having a fun time doing it, right, so we told him he should go and do something else, so that's what he did. And it's an amicable split, me and him are still good buddies, he's one of my best friends, right. It's not sort of one of those horrible things like that we hate each others guts, right, which is sometimes the case in bands, right. So anyway, he's working on doing production on a few movies up there (Vancouver), they're shooting a lot of movies up there in Vancouver, right, he's making props and stuff and he's also got his own band going as kind of like a side project called The Grooveaholics. They do sort of mid-seventies disco, like "Shake Your Boogie" and stuff. They're pretty funny, right, pretty well like a comedy act, ok.

MRR: Yeah, so there appears to be a pretty heavy bit of movie making activity going on up there right now.

J: Yeah, it's like the Hollywood north type thing. I guess we're gonna be involved in a project called 'Ricochet', and I guess the female lead is gonna be played by Chloe Webb who played Nancy in 'Sid And Nancy'. And there's also one guy who used to be in that show 'The Big Valley', but you probably didn't get that show in England, right?, but I can't remember the guy's name...hey, Jon (Card), who's that guy they're gonna get for 'Ricochet' who was in 'The Big Valley'?

JC: Peter Breck.

J: Peter Breck. He's sort of like the head villain of the show. And it looks like I'm gonna get a small part playing a biker turned cop, right.

MRR: Oh, really?

J: Yeah, right, and Biafra's gonna play sort of like the head of the police, right, so it should be pretty funny, right. It looks like D.O.A. will get the opening track, the closing track, and one or two in the middle. It should have a pretty interesting soundtrack, Nomeansno will probably be involved in it, stuff like that. It's got a pretty substantial budget so it won't be a real rinky-dink thing, they've got about $4,000,000 to spend on it, right, so... and it's got some pretty good ideas, it's not like a grade-B or a total exploitation type film, you know, it's gonna put forward some good political ideas and stuff like that. I think it should be a real good project, and they start that in January, so I suspect they'd be going for a fall release of '89.

MRR: So, you mention the soundtrack, do you know what label that is going to be released on?

J: Well, they're gonna look for a label to take the whole package, so I don't know who they've been talking to, or who they've got in mind or anything.

(Break in interview to place orders with waiter)

J: Ok, we're back folks...

MRR: How's the tour gone so far?

J: Oh, the tour's going fine. It's pretty short, I mean basically we're doing a bunch of stuff in L.A., a show here in S.F., Seattle, Portland, and some stuff on the way back like Phoenix, Salt Lake, Montana. One of the more important things on the tour was we played this big thing in New York called Refuse & Resist at the Palladium in New York. We played there with a bunch of people, including Trouble Funk. It was kind of like an awarness thing about all the bullshit that's been happening in the US for years and years and years, but even more specifically from the start of the Reagan era - just using that as a kind of focal point, like, because we're going to have a continuation of that, right? And it was basically sponsored by various political groups, it wasn't really slanted any particular way, you know, which I think is a good thing to do becausepeople on the left-wing side have a tendency to badly splinter, you know?, because most of them have a set of ideals and ideas on how they should achieve their ends, whereas people on the right, their only real ideal is money, so it's real easy. That's why they're so organized right now and basically controlling everything even more so than they usually do, right.

MRR: Yeah, I mean it's still always at the worst times also, like back in England before the last election, as ever the Labor Party splintered and divided into it's little factions and the right-wing just walks right back into power, you know?

J: Yeah, right. When you do have different ideals you're gonna have factions, but people have got to realise that you're gonna have a pretty hard time changing anything for the better if you just let the bad guys win everytime. The same thing happened in Canada, right, you know, we just had this split between left and right and the right-wing guys actually ended up getting less votes than the moderate center and the left-wing, but they ended up with way more seats in the house. We have a parliamentary system just like you do, right, and I know a lot of people reading this magazine don't believe in voting, right, but my personal philosophy is that usually going with the best of the worst, and sure you say, "I won't vote for nobody because they're all the same", right, which is true to a point, but I mean I think you've got to go for a little change, or no change at all.

MRR: So, what do you think about the Free Trade agreement?

J: Well, I think that...

MRR: Do you think that it's good for some countries and not for others?

J: Well, the thing is that there's only 25 million people in Canada and there's 250 million in the United States, right, so we're not exactly playing on an even level here, right, as far as power goes. We've always been the little brother of the US, right, and they've always economically dominated us, right, and the big thing, well, a couple of points here. I don't think it's a bad thing not to have a bunch of trade barriers or something like that, right, but the country's set up a lot differently, it's a lot more spread out and far flung. I mean you've got a country that's at least 50% bigger than the land mass of the States with a tenth of the population, so certain sectors of society, they need special help from their government or whatever, whether it be provincial or federal, just to help them make ends meet, right, whereas this could be seen as an unfair subsidy by forces in the United States, you know?, obviously business forces and in Congress and in the Senate and stuff like that, right, so that's one thing that's real questionable. Another thing is that the US has access to allow them to start private medical practices in Canada which is not widespread at the moment here, but if they start that going then we have our government subsidized medi-care put at risk, right, because they could get that subsidy cut, right, and that's what helps everyone who can only afford subsidized medicine. Like pretty much every other country in the world does this (subsidized medi-care), that isn't like starving to death or something, right, except the United States, right. It's like total bush-league over there, right, so that's one thing that could be in danger. Another thing is the cultural industries could be really on the chopping block. We're pretty well inundated with that already because the United States is the biggest exporter of culture in the world, right, you might not call it culture, but...I mean you get american movies, music, american television, it's everywhere. There isn't really a country that escapes it.

MRR: What about American beer?

J: Well, that's one lucky thing. Canadian beer is exempt, right, from the agreement. That was the only smart thing they did. Another poor thing they did was to make the Energy Secretary here a little bit susceptible to American influences and the powers that be, right, because our energy thing could be under the control of the United States in a way. Whereas we can't sell energy to the United States for more than we sell it to ourselves, we're supposed to keep up a level supply and all this type of crap, right, and that was one thing that the Americans were really interested in, right, because there's a lotta oil in Canada, it's just that it's ultra-expensive to extract, so I mean that's like...well, there's a ton of oil in the tar sands in northern Alberta, Saskatchewan, the northwest territories, right, and one of these days the oil's gonna start drying up in the Middle East, right, and they're gonna want to get it out of there, right. Obviously it's gonna become a much bigger producer of oil than it is now. But anyways, I think that it may not be as drastic as the doom-sayers claim (the Free Trade agreement). I'm not really sure, we'll just have to wait and see what happens, right. I guess I'm hoping it's not because we're committed to it now because congress has passed it and the conservative government. That's basically the only election issue that there was, right, and a lot of people didn't really understand the full ramifications of it I think. I myself, I went and did a thing at a college. I spoke on a panel on the effects of free trade on culture, so I did a bunch of research into it, right, how it would effect records and different stuff like that in Canada and so...

MRR: Is it going to have that much of an effect on D.O.A. as a band?

J: I don't know how much it's gonna effect D.O.A. per say, because we usually end up selling more records in the United States and Europe than in Canada anyhow, right, but I think it will effect a lot of Canadian bands trying to get records out outside of Canada because a lot of distribution networks are gonna dry out due to the force of the majors, because majors have like these branch plants up in Canada, right, ranging from Virgin, to Warners, to A&M, right, and they control like 89% of the records that go across the country. So, basically what's probably going to happen is they're gonna close off these branch plants now that are located in Toronto and Montreal and run it from New York or Los Angeles, so any Canadian artist that are on their own label up there on the subsiduary are gonna be fucked, right. I mean, the American guy's gonna go, "Oh, fuck them!", who cares right?, they're gonna push shit from L.A., right, and there's gonna be more of that. There's already way too much of that and we should be making a further effort to promote culture from Canada up there, right, I mean, I'm not a real big believer in borders, but just because I live next to the United States I'm a bit of a cultural nationalist, right, economic too. I think that's the first place it should start. Everyone should take control of their lives and what's entailed in that, and rich people in the United States are not interested in that, right, it's not their trip, they're not interested in any other region of the world, right, so why be in Canada? They're not gonna change their philosophy. I mean, we've got our own bunch of assholes up there too, right, everyone has. We're not perfect, that's for sure.

MRR: What's the deal with Rock Hotel/Profile?

J: Well, I guess we got out of that. Within the next couple days we're gonna be released from the label, right, which is a good occassion for us. We thought it would work out, it didn't, so we're looking for a new deal, right, so...

MRR: Do you think...there's several possibilities, but one is Alternative Tentacles.

J: Well, yeah, we've talked to Biafra about that.

MRR: And would you see that as step backwards at all?

J: I don't know. It looks a lot like they're more organized down there now, so, that wasn't the situation before, so, I don't know it's like...we're just gonna have to make an assessment and see where it stands from there. It's like the same type of thing that we've always said, we'll look at any possibility and see what makes sense for us where we are at at that time, you know?

MRR: So there are plans for a new record?

J: Well, actually we've got it recorded. We've done about 18 tracks, I'm not saying that we couldn't do more, but just a ton of songs, some that we couldn't even do right, but it's a good selection. It's got a pretty hard edge, we produced it, you know, it's hard driving. A lot of medium pace stuff, well, medium pace in my books is like...well it all depends on what your definition of fast is, right?, and we've got some fast, lots of changes in pace, some that's almost bordering on funk, and, I don't know, you know what D.O.A. sounds like, we've sort of got our own style...

MRR: Yeah, you've always had that reggae influence.

J: Yeah, we always try to do something different.

MRR: Let's see...how's family life affected touring etc.?

J: Well, we just ended up making our tours shorter. In '85 we went on tour for 8 months pretty well continuously and were home for about 2 weeks in that time, right, so since that time, partly due to the family thing, but mainly to do with our ability to get out records only every once in awhile that we haven't done as much touring. So I forsee that this year we'll probably do 4 or 5 months or something. We want to go back to Europe and we're doing North America again, and we're talking about trying to get to Australia and Japan also, there's a good

possibility of that, right. We've got big plans, right, and we think we can pull them off if we make a few right moves, so it's like business as usual, right. I mean you've got a code that you live by and your code probably changes when you get married and stuff like that, right, and so I phone home a lot, yell at my kid over the phone, well, not yell, talk to him over the phone, right, he's only a year and a half old so he doesn't really understand, right, it's fun, right. I love it. The kid's great.

MRR: So are things still as good on the road as before?

J: Some are worse, some are better, right. I mean we've got a new truck that works, right, that's good because the last couple years we had this bus that always broke down, so that's a big improvement. Having a new guy in the band, that's good, new blood always helps, right, and he's real fun and he's a real nice guy, a good guitar player.

MRR: But does he wear bellbottoms though?

J: I don't know. He's tall and skinny though.

MRR: So I guess the main thing is to sort out the label spiel, right?

J: Right, that's the priority right now and so we don't forsee too much before March or April time, then we'll go crazy for a few months, right. I don't know, I mean, I really like playing music, right, that's why I do it, so I'm always looking for an opportunity to do different things with it and that's like my Modus Operandi. One is to keep myself happy, keep the band happy, keep my family happy and at the same time there's things to be said and work to be done, right, I mean to me D.O.A.'s always involved two things, right. One is like to play fun, raunchy rock and the other half has got this strong social message, you know, so sometimes certain parts of that come to the fore greater than others, right, so...

MRR: So are you still in contact with Gerry Useless at all?

J: Oh yeah, Gerry's out of the can. He did half-way house for about 3 months, now he's living with his mom back in our old home town of Burnaby where me, Brian and Gerry all came from, and Dimwit too, right, and he's been going to school in Burbaby. He's doing fine. The rest of the people are still in jail, the other four, right. One of them was released a little while ago, she actually served a sixth of her term, right, got her term reduced from 20 to 15 and then got this special thing where she got out after about two and a half years, right. I mean this wasn't including the 16 months they all served before the trial, the judge said that he took that into consideration, right, being a fair-minded individual, right. Anyways, she got caught in a shoplifting thing and got thrown back in and like the Attorney General of B.C. made this big thing about it, you know like, "Why are these terrorists out of jail?", right, and he just thought he'd make a big deal out of it and the premier tried to interfere with the Attorney General's office to get her back inside jail, right. A big scandal, right. Anyways, so they just released the CBC, which is the equivilent of the BBC, right, they just made this real bogus movie about the Vancouver 5, right, and so there was this one bogus scene where they have Gerry as the lead singer of this band and they actually took all these stunts out of the D.O.A. shows, right, and used it in there and it was like the biggest load of bullshit ever, right. It was really slanted and sensationalist, right, so that just came out about a month after, a like 'made for t.v.' thing, you know?

MRR: What about Randy Rampage?

J: Oh, he's doing vocals in a metal band called Annihilator, right, and they just got some kind of record deal up there and I think they're gonna be on Roadrunner in Europe, right, I think they're gonna put their record out on that. He's doing alright. I don't know what it sounds like, he says they sound like Metallica, right, but I know a lot of guys say that, right. I don't know, I guess you'll have to hear them for yourself.

MRR: So what else is new for D.O.A., any fresh experiences lately?

J: Well, we played this summer at a maximum security prison in Saskatchewan, right, which was real good. We played there with the original line-up of Bachman Turner Overdrive, right, so, anyways we got these music people there from a television station to record the show for a t.v. special type thing, right, so we might be getting a video out of that for the song 'Midnight Special', so that'd be pretty good with all the prison footage and going down the corridors etc., right. I think it'll be pretty good, right, that fits in well with the subject matter.

MRR: Real Johnny Cash type stuff then, huh?

J: Right, actually we did a version of "San Quentin", the prisoners loved it because they were all rock bands playing there that day on this 'Battle of the Bands' thing with BTO and others, and so that was the only country and western song played that day, right, so they all yelled for that and it went over real well. I'm a huge fan of Johnny Cash, right, the guy's fucking brilliant, right, so...

MRR: Ok, well let's see what the fortune cookie says for D.O.A. then...

J: Here's my fortune cookie - it says, "A wise man knows everything - a shrewd man knows everybody". Ok, so I'll bear that in mind.

CITY INDIANS

"Disobedience, in the eyes of anyone who has read history, is man's original virtue." Oscar Wilde 1854 - 1900

CITY INDIANS: Tim Jones-lead guitar, Tommy Kenny-bass, Craig Macdonald-vocals, rhythm guitar, Griff-vocals, Darren Hall-drums. During the past three years this English, Derby-based, five piece outfit have gigged steadily throughout the UK - they also completed a mini-tour of Holland and Germany with CONFLICT in 1986. Live CITY INDIANS produce an uncompromisingly forceful yet melod collection of tunes together with heartfelt protestations—spewed forth by two vocalists covering a wide range of subject matter—a vitriolic potpourri of class struggle and animal rights alongside Green Anarchism and personal politics. The following discussion took place between Andy Chapman and CITY INDIANS in Derby.

INTERVIEWS

MRR: For what reasons did you choose the name CITY INDIANS?
Griff: The name originates from a song title by an old Derby band called THE COLLABORATORS - who split up ages ago. When we formed the name didn't have any real significance but now it means a lot more to us!

MRR: So to what extent have you been influenced by the North American natives?
Tim Jones: They had a very positive attitude towards nature and the earth and we definitely share that, but it's more of a coincidence as far as the name goes. G: Originally it wasn't thought of in that context, but in time it's come to mean more. These people led simple lifestyles until white man appeared and then their whole culture was destroyed and races were completely wiped out. We believe that this is being repeated today with the masses replacing the North American natives and the rich and powerful as white man lusting for more!
Craig Macdonald: North American natives were warriors in the countryside fighting for good against the forces of evil - white man and capitalism. We like to think that were doing something similar in an urban setting. The name speaks for itself and I personally don't find it completely meaningless!

MRR: I get the impression that CITY INDIANS, along with other people such as THATCHER ON ACID, HOTALACIO, DAN and CULTURE SHOCK are trying to reach a wider audience, how difficult are you finding this? How far would you be prepared to compromise your stance? For instance, would you do a John Peel Session or appear in one of the mainstream rags like New Musical Express or Sounds?
TJ: We'd have to discuss that at the time but I think we'd probably do a Jonn Peel Session
Andy: If we were in one of the music papers then we'd obviously be putting across our ideas to people who have never heard of us. That can't be bad.
CM: As long as we said something constructive either through a John Peel Session or in the music mags then it definitely wouldn't be a sell-out. We'd be expressing our viewpoints by using the establishment's methods and therefore in a position to subvert from within.

MRR: You've done a couple of accoustic - orientated songs and some of your material contains touches of funk and reggae - do you intend to diversity even more with your music?
G: We've also discussed the idea of using visuals to liven up our set but we haven't come up with anything definite yet. So for the moment people will just have to watch Craig because he can be something of a spectacle at times.
TJ: Sometimes we think we've got too much musical variety and then at other times we think variety is the spice of life!
G: Musically we want to be as varied as possible because obviously it's much more interesting than just doing a set of one hundred miles per hour thrash! We try to break our set up into fast, medium and slow songs and we find that by doing it this way we're fairly successful in getting our ideas across to more people.
CM: I don't want us to play one type of music because that only attracts one type of audience...

MRR: On a musical level you might reach more people but how do you convey ideas to your next door neighbour or the person living at the end of the street?
TJ: I hate the term "preaching to the converted" but recently we've been consciously trying to make it less of a sermon by adding more subtlety and social observations instead of telling people what to do.

MRR: Lyrically some of your new songs especially "That Ole Black Magic" are shifting more towards the abstract or, dare it be said, the surreal.
CM: What that song does is explore the relationship between pornography and rape, sexism and rape and the whole attitude that makes men want to oppress and abuse women...Incidentally we didn't write the lyrics, a friend of our's called Steve Smith who is a poet wrote them.
TJ: It was vitally important that we wrote a song about rape and we wrote the music with the intention that it would disturb the listener. Craig had a booklet of poems by Steve Smith and we all felt that the music complemented the words, so we used them.
CM: Steve Smith has already written the words of another song in our set called "Stars and Stripes" and he will probably write some more. It's really inward looking to only have the people in the band doing everything. You asked how we're going to reach our next door neighbours? Well I don't think we can do that through our music! Because it's been done so many times with these bands who get in the charts with anti - war songs, it doesn't work!
TJ: If you want to get an idea across to your neighbour then you must do something like knock on their door and ask them round for a cup of tea and a chat.
CM: Uniting the community is what's important - it's something where we can have a direct effect. Obviously we can't have the same effect on the Third World by saying starvation is wrong but having said that we can't ignore that area. But it doesn't achieve anything directly but we can have some impact within our community because there's poverty and oppression happening right on our own doorstep! It's something positive we can do by becoming more involved with the community and it's definitely a good way to explore ways of doing that.

MRR: Such as?
TJ: All we can do as a band is organize good benefit gigs and hope people go but that's very limited to a small section of the population.
CM: Some of us have been involved with and are in the process of trying to organize political groups. Others do other things like go out painting the walls. It's entirely up to the individual as to what they want to do. Personally, I'm helping to form an anarchist collective aimed at getting our ideas across to the general public, working people who have the power to create change. Strikes are one of the most important forms of direct action, sorry folks but most of them aren't heroic, brick throwing actions because they can put capitalism under pressure. Therefore propaganda aimed at rank and file working people, and those unemployed is of great importance. That propagandda should be easily understood and even fun! That's why the political 'left' in this country will never succeed, what with their boring protracted monologues of theory and backward looking philosophies. There's now a space for new political movements. We must fill that gap, people are crying out for it!
G: Yeah, some of us believe in direction. Nuff said!

MRR: You've already spoken briefly about sexism...Two of your earlier songs,"Freedom Lies Inside" and "Spoilsport" contain the word 'cunt' - surely by using such a blatantly sexist term you're alienating any potential support from women, of the ideas you're attempting to promote through your music?
A: I wrote the lyrics of both songs and they were written a long time ago. Then I wasn't as aware of sexism as I'm now! Obviously I'm older...
TJ: A lot of the lyrics on the Root of Freedom demo were written in that vein, very angry and not well thoughtout. Now we try to think things through more. CM: All men whatever they do are guilty of sexism I'm no different and I respect the view of women who say using the word 'cunt' is sexist. Because I use that word, I'm guilty of sexism in that instance. What I must do with other people's help hopefully other men's help, is to try and fight against it! It's got to be said and the subject must be brought up whenever it arises! Sometimes you don't think of things like that.
TJ: I don't know whether everyone would agree that it's sexist. It's impossible to do something like what we're doing without offending someone, ultimately a lot of what we do is to offend people.
A: Most people swear, it's part of everyday life, and words like that lose their real meaning through overuse. The women around us use the word 'cunt' and that's why personally I don't view it as being that offensive, it works vice versa because some women call men 'pricks', they're just words.

MRR: Maybe...Perhaps if we ever find ourselves in a situation of' 'absolute equality' between women and men then the usage of such a word might be acceptable but then again that's highly debatable! Do you think that your involvement with CONFLICT has put you in the position of being recognized by some people as being "just another CONFLICT/Mortarhate Inc band"?
TJ: As we've developed musically over the last eighteen months it's made us collectively more aware of our own identity because musically we differ from them and anyway we're not exactly a "CONFLICT band".
CM: There's no such thing as a "CONFLICT band", it's a really stupid statement and anyone who calls anybody a "CONFLICT or whoever band" are talking total fucking crap!!

INTERVIEWS

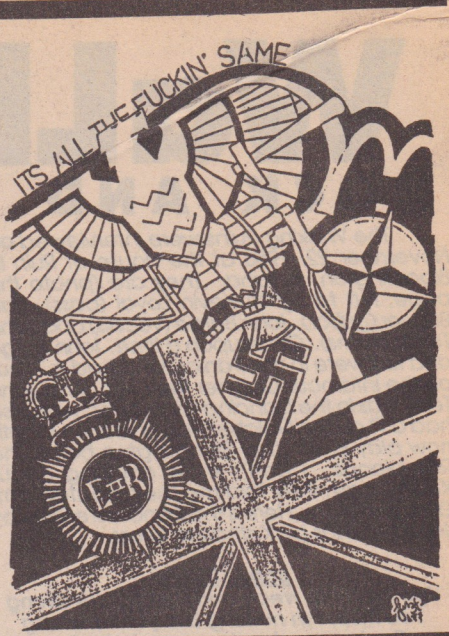
MRR: Yeah but whether you like it or not some people are going to 'pigeonhole' you in that category for whatever reason.
A: Some people are so narrowminded, if we did more gigs with THE JOYCE MCKINNEY EXPERIENCE or CULTURE SHOCK then we'd probably be labelled with them.When the so called' CONFLICT backlash' started in certain 'zines we were automatically slagged off, also because we've happened to have worked with them. Some people can be so fucking negative!
CM: Some are all too happy to go around and do things like that, it's so ridiculous and divisive. There are so many things to be done, issues of far greater importance and questions to be asked! Why are there people homeless? Why are millions of people starving to death? Why are women afraid to walk nome alone late at night? Yet some people still think it's so important to slag off CONFLICT for what they have done or reportedly done or because they have a few lights at a stage show! A: When some of the US bands visited this country they were much more out of order than CONFTICT. People weren't bothered and they were perfectly happy to pay high prices to get into gigs and see the bands turn up in luxury tour coaches with videos, showers and things.

MRR: Obviously, having worked with CONFLICT you're going to share similar beliefs, do all of you agree with their stance on the use of physical violence to overthrow power and achieve social changes.
CM: Personally yeah, but we individually differ on this subject, it's very much a personal thing.
Tommy Kenny: I'd only use violence as a last resort, like in self defence.
G: Or if you're putting on a gig and you get someone trying to cause a load of shit and wreck the gig. Firstly you go and talk to them and ask them to either stop or go away. If they're not willing to either stop or leave tnen you've got to do something about it using whatever means.
CM: Violence has to be necessary in certain cases, for example, if you see a friend being pummelled by an agent of the state tnen you're not going to stand by and chant a mantra or shake your 'worry beads' and say "peace maaan don't do that", you've got to do sometning about it! Even when the agents of the state aren't actually in front of our eyes, they're committing acts of violence against oppressed people being stopped and dealt with accordingly! We can try and talk sense to most people but I really wonder about politicians, the police, the army and judges because they're all too wrapped up in their own power. We can't offer judges, with their flash cars, nice houses and fat wage packet, anarchism, socialism or whatever because they won't accept it they're in a position of privilege and have total power! Those who possess power won't want to give it up so ultimately, violence has to be directed against them to destroy their power.
TJ: I'm not a pacifist but I don't really know whether violence can actually achieve anything but sometimes it's sadly necessary. But having said that violence breeds even more violence...

MRR: Root of Freedom, you greatly emphasize within your lyrics the notion of self, but would you accept that this can be restricting with the individual becoming too self, preoccupied, too self-analytical and introverted, for instance, like the "Me Generation" off - shoot of the hippy movement during the late sixties and early seventies?
TJ: Well we're certainly not advocating that you go to Nepal or Tibet and sit at the top of a mountain and meditate for ten years!
A: Basically what we're trying to say is that we should all look at ourselves and how we treat each other and be aware of our own faults before we criticize other people.
TJ: Some individuals are too self - analytical but at the same time there are people who are too broad minded. People can become so broadminded tnat tney assume that there's no reason why you should be right rather than anyone else and it's often taken to such an extreme that they end up being pushed in some wierd "no - man's land".
CM: I think a lot of hipples found themselves in that situation.When you're fighting against things that you believe are wrong then after a few years you become burnt out! You take too much out of yourself if you constantly try to fight the system as opposed to yourself.

MRR: So how do you protect yourselves and your writing from this?
CM: We also point the accusing finger! We need to get a balance, a balance in life is a healthy thing to have, but however far you take it is up to the individual.

MRR: Anything else?
TJ: We don't have an ultimate goal and there's no band policy, if someone does some someone else firmly objects then we don't do it.
A: People shouldn't have to wait for bands to say things, they should do it themselves and not wait for bands to tell them wnat to do. Just because we don't write lyrics about certain issues doesn't mean we don't care about them, people should work things out themselves!
CM: Andy is right. People shouldn't wait for bands to find their direction of action be up to the individual. But then why do bands say go out and do this or that.
TJ: It's a rallying point.
CM: It's very much a "Catch 22" situation which I find interesting. I'm personally not offering any answers!
TK: We want to entertain as well as getting ideas across.
G: But whatever say has been said before and all we can do is reinforce the beliefs that are already there and try to make sure that people don't forget them! If a band concentrates on one theme tnen a lot of people get involved in that and forget about other issues. It almost becomesa fashion.
CM: Having said that I'm personally finding it difficult to write lyrics at the moment because I don't want to write about things that have been said before! I want to explore new ground such as ideas on a more personal/ local level.
TJ: However little animal fats you eat or how good a vegan you are, just because someone's a vegan or because someone works for The Samaritans doesn't mean they're a perfect person. There's no such thing as a perfect person!
CM: Quite a lot of the "anarcho punks" involved in our "scene" seem to conform to a set of rules, for instance, they might have a certain look, be a vegan or whatever. I think that people who dress to look "anarcho" are only into anarcnism because of the romantic or shocking image of rebellion. It's no campaigning method to wear one's ideas like a badge! What's needed is a saturation of people's everyday lives with anarchistic working groups, community centres, and not a certain dress code. Anyway that's only what I think and obviously it's up to the individual how they dress. If it doesn't say on tne back of a record sleeve how you should act in a certain situation then some won't think about it. One of the major problems is that many people aren't fucking thinking!
G: Another issue which we feel strongly about is that there are too many bands and individuals too engrossed in slagging each other off and exempting themselves from similar groups who they believe are either too radical or not radical enough to achieve anything! If we want to pose a serious threat to authoritarian power then we must forge all petty differences and join together to achieve the aims we claim to have! If CONFLICT can gather five thousand people for a gig at the Brixton Academy then why can't we get five thousand people at Stonehenge or on a "Stop tne City" protest? It really makes you wonder whether people are really concerned about the moral issues or are just into the music!
CM: Finally, is it important? It could be.
Andy has since left CITY INDIANN on amicable terms! to drum permanently with CONCRETE SOX, previously he had spent ten months sharing duties with both combos. His replacement is one Darren Hall. CITY INDIANS vinyl debut will be a split LP with Norfolk "troshers" RHETORIC due for release on the somewha Interesting Meantime Records label. Their
contribution will be collectively entitled When Money Talks The Truth Is Silent and will contain 8-tracks including "Greedy Yupple Bastard", "Hanging By A Thread", "Legal Genocide" and "That Ole Black Magic". Meanwhile various members of CITY INDIANS along with other people in their hometown are in the process of acquiring a premises for use as a "community centre". Tne building will accomodate a vegan cafe, silk - screen printing, record/book stall plus health food and clothes stalls, all run on a co-operative basis. Facilities will also be provided for gigs, band rehearsals, theatre, photo-copying and a place where people can organize groups and activities. But the major objective of the project is to 'bring people togetner and create a community spirit, in which individuals can educate each other through the sharing of knowledge and experiences.



City Indians c/o 17 St. Thomas Road/ Normanton/ Derby/ DE3 8RF/ England

the WaLKiNG RUiNS

ROCK AND ROLL WITH A VENGEANCE

The Walking Ruins were interviewed on November 22, 1988 at the House of Ruin in Bloomington, Indiana. They are (photo this page, left to right): Kevin Loyal (bass), Ian Brewer (guitar), John Barge (vocals) and John Terrill (drums). Once upon a time, John Barge and Ian were in the Panics, who had a 7" out on the infamous Gulcher Records. And John Terrill was in the Dancing Cigarettes, who also had a 7" out on Gulcher. Ian and John T. both now play in another Bloomington band, the Rosebloods. I don't know anything about Kevin's past, they told me they created him. Enough history. Here's the band. Interview by Jane. Photos by Katherine Gross.

Bomb Threat

You think I'm weak and that you're strong
You think I'm nothing but you're wrong
The bosses stand accused of crime
The workers forced to stand in line
Here's my chance to strike a blow
Against your stupid status quo
Bomb threat...
You lie you cheat you steal you rob
You think I'm thankful for this job
Nothing happens til you've had your say
But I'll put an end to your power play
Here's my chance to strike a blow
Against your status quo
Bomb threat...
And then the cops will come to clear the place
Check the expression on your face
And if you laugh a little too loud
They're sure to do the bosses proud
Bomb threat...
I hate the day you hired me
I await the day you fire me
When I'm in my bed asleep
I curse your name you cranky creep
Here's my chance to strike a blow
Put an end to your status quo
Bomb threat...

JB: Well, some of the songs we have deal with economic realities, like "Bomb Threat"... it's like you have this boss who somehow OWNS the place and then has complete control, he can do whatever he likes with your life, call you in when he wants you to work, things like that, and as far as we're concerned we'd just like to disrupt the whole train of society, blow it right off the tracks. And we feel like if that would happen, we would end up better off. As long as people keep dreaming to themselves, keep pulling the wool over their eyes, it's just going to get worse. They just need to be woken up, and we'd like to feel we provide that.

I: And have fun at it. Our songs involve a lot of irony and parody...

JT: Yeah, it's not real pretentious. We're not trying to change the world or anything.

K: We just wanna throw some stones.

JB: Well it goes with our music. If it comes to us to have to play pretty clean melodic pop to get it across, then we'd rather not. We'd rather lose. So we'll go down with the ship, if we have to.

I: We all have jobs that... anybody who can come in and spend a token amount of money, we're their slaves for a certain amount of time, for however long they're there. John (Terrill) does xeroxing stuff for elite students who can afford to pay for college. John Barge sells pastries...

JB: To suckers.

I: To suckers. I clean up after them. I prefer to think of myself as a food services and maintenance technician.

JB: Right. We're not college students by any stretch of the imagination. We grew up in a college town, but we never went through the whole process of becoming a college student and joining a frat, and getting a degree... at least Ian and I were born and raised in Bloomington, the rest of you guys have been here for a while, and it's good with the university because it gives a little more diversity of culture that you wouldn't get otherwise, but we're not an Indiana University college band at all. Our songs try to address the more humorous and also the more real sides of trying to get by in life, which basically, when you get down to it, is just a struggle, day-to-day.

I: You end up working for the boss, and the landlord, and utility companies... so playing music is something we do for ourselves and our friends.

JB: We can't advocate a revolution 'cos we'd get in trouble, but anyone who wants to have a revolution, that's fine with us.

K: We'll join in.

JT: In fact the more revolutions the better, as far as I'm concerned. I'd like to see a lot of revolutions. All at the same time.

K: And if we can give 'em a little push...

I: Yeah, just remember, when making molotov cocktails, always add a little bit of either pink dish soap or styrofoam, because otherwise the gasoline burns off too quickly and you can't really ignite anything like a Shell Oil Company...

JB: That's the whole problem with the political process, it's become so huge that an individual just gets chomped up by the cogs of it all and gets ground up into dust. It's not addressing the needs of individuals at all, it's like you're a number, sit down, thank you, we'll get to you later... We have certain beefs against society that we want to grudge, and if you're in a band you can air those beliefs at a nice volume, at a very loud volume.

JT: And people can dance to your beliefs, too.

JB: Rock'n'roll is just a great vehicle. It's like propaganda. We wanna get people to join in. If we give people a prod, they'll sort of realize what's going on with their lives, that in fact they end up being like a gerbil in a cage, just running around on the wheel. And if we stop and point out that you're basically earning all this capital for someone else, doing all this labor for someone else,

and in fact, you're the one who's being screwed... then they'll sort of stop and take a second look at it. And that's what we want.
K: We're still basically a pie-in-the-face band, you know, big shoes, red nose...
JT: Well, we'll take that edge. I mean, we're not afraid to drop our pants.
K: That whole sense of humor is why I don't think we'll ever begin to take ourselves too seriously, because none of us let each other take ourselves that horribly seriously about what we do.
I: The worse things get the less seriously I take them.
K: We all know by experience you can't get anyone to listen to anything by beating them over the head with the same facts eighteen thousand times, you can't write diatribes... So if we throw a seltzer bottle at 'em one time and tell them something, they might just listen to it. And that's what I think really works well. People begin to catch on to what we're saying, *while* they're laughing at us. Or laughing with us, hopefully.
JB: Yeah, we're laughing at the catastrophe that surrounds us, and then the others join in the laughter too and realize just in fact what a horrible mess we've made of the whole damn situation.
K: But you can't get too depressed about it, there's gotta be something to do about it, so maybe if we make somebody a little more aware of it...
I: We believe something can be done about the current situation in which we all exist, that we can stop, that we can do something about major problems and inequities...
JB: I've always believed that there's great power in the individual, that the individual can in fact, if you're strong enough and brave enough, you can stand up, and you might end up being like a leaf in the wind, but I think you *can* influence some people and reach some people, and any chance you can, you *should*... and that's one reason the Ruins take a little more socio-political than the Panics did, because we've been around a little bit more and we've been kicked around a little bit more and we realize that the odds ARE stacked against you. And we'll play the game, though the odds are stacked against us, but we want to *point out* that the odds are stacked against us.
I: The thing I always liked about punk rock is it's more participatory than any other form of music. The audience gets up there and they get in your face, people jump up on stage sometimes and sing in the mic. And sometimes I like to hand out my guitar when I'm playing and just let other people go off. In a tribal community, everybody participates in making music. It's not a voyeuristic activity where people sit and watch, like "wow, I could never do that"... *anybody* can get up and do that. It empowers people for them to realize that they can see us up on stage and go "I could do that, that's a bunch of bullshit... I can get up there and do that." People are taught that they can't do that because "oh it's talent." There's no such thing as talent. Talent is a complete myth. Anybody that has the desire to can paint, or make music, or... *control their own lives.* In the early labor movement, like the Wobblies, people like Joe Hill, songwriters, union organizers used to sing songs, they'd play guitar and travel around on trains. And they'd go to different places and play songs for people about how there's power in the unions... they'd sing folk songs about organization... and it would help to empower people. It would give them inspiration and faith to organize amongst themselves, from the bottom up. And to throw off the shackles of authority. And that's sort of what I feel punk rock is doing.

Situation Hopeless

Situation hopeless... I'm broke and dopeless
I need a shave and a haircut — two bits
Without a chance in the world — no shit
If you've never had a job — no welfare
And you've never been to school — cos we don't care
The "have-nots" better learn to like it
cos the "haves" will never share
They use dollar bills for prison walls
They've got plenty to spare
Situation hopeless... I'm broke and dopeless
In the land of junked cars — a solution
The only way to go — armed revolution
Follow the rules — what for?
Are they our leaders? — no more!
The have-nots better sink or swim
because the haves are in control
chains six thousand years in the making will never go
The havenots, they've had enough
They're gonna endanger the public's health
unless those that have wise up
and start to share the wealth
Situation hopeless... I'm broke and dopeless

Write the Walking Ruins at P.O. Box 1785/ Bloomington, IN 47401. And send $5 (ppd) for their tape "Going Down The Tubes". Do it RIGHT NOW.

WaLKiNG RUiNS

AGENT 86

The once defunct AGENT 86 is now alive and kicking on the east coast. They will be appearing on a new album out anytime now released on New Wave Records in France. Also, AGENT 86 is itching to play some live bills and are open for other interviews as well. They were interviewed by Mike (ex Ground Zero)/ P.O.Box 711/ Salem VA, 24153) early this past summer, so parts of the interview have been edited do to the time lapse. Get comfortable, the best is yet to come.

MRR: First, what is the current line up, who the hell are you, and what is your background?

Mike: Mike Briggs, guitar and vocals, Michelle Orgill, bass, and Rob Smith on drums. Agent 86 started in June of 1982 after the drummer and I from a band called The Fix, in far northern California. kicked out the singer and the bass player after about a year and a half of playing in that band. Since then there's been about twenty different people in the band, me being the only original person left. Michelle's been in the band since about the beginning of 1986. We went on a short tour of the Pacific Northwest in the summer of '83, again in the spring of '85, and again in the summer of '86 all with different line-ups of the band. We've played with big, huge punk rock bands like BLACK FLAG, TSOL, DEAD KENNEDYS, DOA, and that's it for the big ones, the big four.

MRR: I have noticed that you have been branded DOA"s "protege". How do you feel about this label and do you feel this will create a limited listening audience?

Mike: Well, being branded DOA's protege is nothing negative, it is something I've almost tried to create. Not because we sound like DOA particularly, but we really like them a lot. Michelle and I are really good friends with Joey and his wife, and their manager Ken Lester, and basically all the guys in DOA. We hoped that maybe we could create a coat-tail effect with a little bit of their success. So far that has not happened which may be a reaction in creating a limited listening audience because DOA fans are really loyal but, then again, people that don t like DOA really don't like DOA.

Michelle: Especially recently...

Mike: Especially recently with what people see as them selling out and blah blah blah. I don't really think we sound like DOA at all...

Michelle: But politically...

Mike: The politics are real similar. We both emphasize politics in the lyrics to an extreme, which I think is good. Joey did produce our last record which is the first single he's produced, other than DOA records. So, it was a chance for him to do something different but, I think you see a lot of him on that record too.

MRR: Why do you feel that AGENT 86 is relatively unknown, but has sold albums around the world?

Mike: Good question! Part of the problem is that we've put out our own record and no record label in the U.S. has really been interested in us, for some reason. But, consequently, since we put out our own records we haven't been able to put out a lot and we also haven't been able to advertise a lot. We haven't had the thousands of dollars to get the name known. I don't know, we sold a lot of records in England, relative to the whole number pressed, we sold a lot in West Germany, we're on a couple of West German compilation tapes and records, and it seems that a label in France is really interested in us. So, I don't know. It's really hard to explain. I think it's more that people in Europe are more interested in American bands than Americans are interested in American bands, for some reason.

Michelle: Unless maybe the bands fit into a special genre, or something, unless you're some sort of protege other than DOA, since DOA is Canadian or whatever. If you're not like 7 SECONDS, or your not like MINOR THREAT, or your not like CORROSION OF CONFORMITY, a lot of times people tend to just dismiss you as either not having talent or not being worthwhile because you're not riding the big wave like say a metal band or something like that. Whereas, they don't appreciate someone who's just going on doing what they want to do rather than jumping the next wave. Seems a little bit snobby but obviously the Europeans understand a different sound and they are willing to listen, whereas in America it seems like you get shoved away because when we play live people are really into it. Until they hear us, maybe live or whatever, they just don't connect any specific audience with AGENT 86. They don t know where to classify us. So, maybe that's a problem, everybody's so into classifying that they don't have a place to put us so they kind of dismiss us.

Mike: Plus, going back to the association with DOA, they are really big in Europe relative to the US too, I mean they're just huge. I think they are going over this fall, even without a new record being out, just because people are begging them to come over. Plus, we've also been told that we have more of a European sound, especially in terms of drumming and things like that. Ken Lester said it sounded like a

new SHAM 69 at one point. That's great as far as I'm concerned.

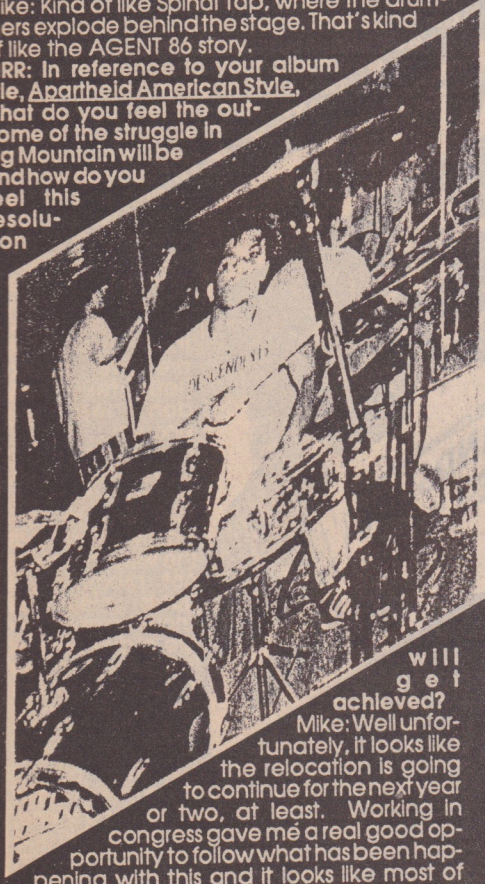
MRR: Why the move from California to DC?

Mike: Well, that's totally to do with me. I graduated from college in December of 86, basically spend all of 87 doing nothing, odd jobs, other than band stuff, and an opportunity to do an internship for a senator from California came along, which was really different, really interesting. I'm basically fascinated with politics and I suppose that's the reason why I consider myself an anarchist is my obsession with politics...I guess. So anyway that's why we moved out here. My father lived here also, so it made it real easy to move out here. Despite what people think, California has a lot of unemployment and we were both having a hard time getting jobs to sustain ourselves...so, we came out here

Michelle: ...besides being bored with school, which is like typical, I think. Yeah, it was just a chance to come to the east coast, to be somewhere different and we pretty much shot our wad on the west coast with out going to LA (where glam rules and we would probably be even worse off), the opportunity to be in a place where hardcore has a major history. We thought it would be worthwhile to come out, even if we did have to lose another drummer in the process.

Mike: Kind of like Spinal Tap, where the drummers explode behind the stage. That's kind of like the AGENT 86 story.

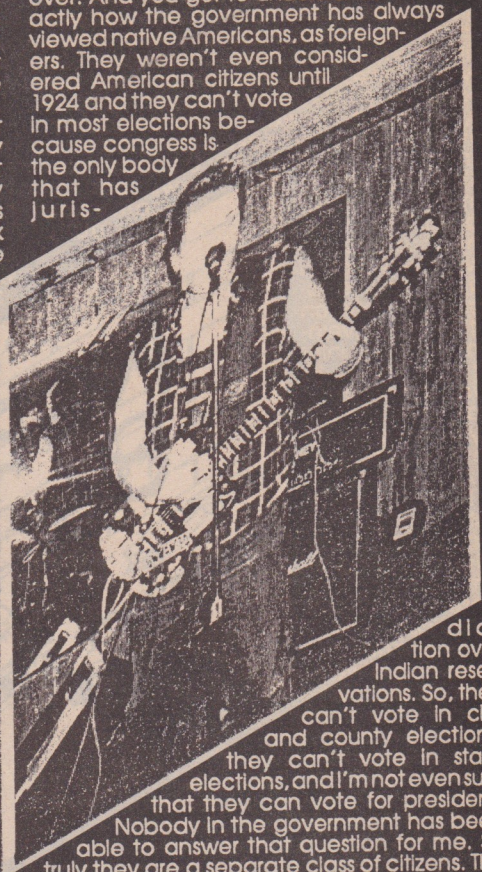
MRR: In reference to your album title, Apartheid American Style, what do you feel the outcome of the struggle in Big Mountain will be and how do you feel this resolution will get achieved?



Mike: Well unfortunately, it looks like the relocation is going to continue for the next year or two, at least. Working in congress gave me a real good opportunity to follow what has been happening with this and it looks like most of congress is committed to finishing the program. Most everybody agrees that it was a bad idea to begin with, but they kind of justify it by saying, "Well we've already gone this far, so we might as well finish it". In reality, they've relocated only half of the families. A lot of people have applied for relocation and they feel that since these people are willing to do it, they might as well finish the program. The problem is that at best they can only relocate something like 300 families a year and there are 1200 or so families left. Even at best, it would go on for three years and in reality that means it will probably go on for another five to ten years. And the suffering and the oppression just continues.

Michelle: It will basically just degenerate into what it already is, which is people being forced out of their homes, being forced to live where they don't want to be, without any means to support themselves other than public welfare when they didn't need it and didn't want it in the first place. And, basically, now, the biggest storm has blown over and people have pretty much put it out of their minds after the first big deadline. I see it just turning into the usual reservation thing, where the Indians just go on and nobody really cares and continue being abused in the same way they are now. I mean it's not even a focused abuse, it's sort of a backhand slap. If the government really wanted to, why don't they just ignore 'em. But they can't even leave people alone, they have to do things that's gonna make things worse. I don't see it getting any better. I think the chance to stop it when it could have been stopped by whatever means, people just didn't care enough. I know I felt really bad, one of the things I would have liked to have done was to have been down there at the deadline, and I know Mike would have too. And, for monetary reasons we weren't able to be there. I think that's a common thing, people that care the most are almost in the same boat and they can't get to where they need to be for whatever reason. It sounds kind of lame, but in reality we are almost hobbled by the same thing. Apartheid will probably continue to go on, I mean the reservations have lasted this long and when you've got people in government that say things like Reagan did, "We should have made them citizens, while we could of...and taken them out of that primitive lifestyle". Obviously that mind-set is so burned into people "that we should have done em the favor now". They're just thankless people and until their mind-set changes, nothing will change. And, gradual mind-set change will take forever. Probably as long as it takes to get rid of apartheid in South Africa, it will take that long to get rid of the way we treat Indians. And, what will probably end up is an extermination.

Mike: I think it is important to stress that apartheid in South Africa and apartheid in America are exactly the same thing. The reservation system in this country is what the South African government base their homeland system on. That's directly verifiable in the writings of the government in South Africa in the forties and fifties. They basically said, the United States has done this great job of separating these unwanted Indian people from their society and we're going to do the exact same thing with the black people. The only difference is, in South Africa, the people that they are separating out are the majority of the people, whereas, first we killed most of the people and then separated them out. In reality, the white government in the United States did a much better job of separating because we wiped out most of the people to begin with and then we just kind of put in big pens what was left over. And you got to understand, that's exactly how the government has always viewed native Americans, as foreigners. They weren't even considered American citizens until 1924 and they can't vote in most elections because congress is the only body that has jurisdiction over Indian reservations. So, they can't vote in city and county elections, they can't vote in state elections, and I'm not even sure that they can vote for president. Nobody in the government has been able to answer that question for me. So truly they are a separate class of citizens. The land that they live on is owned by the federal government. It is set out in the constitution as being separate from states and the federal government. So, the state that has an Indian reservation has no jurisdiction whatsoever over that reservation.



MRR: In the case of Leonard Peltier, Indian political prisoner, do you feel their is a strong similarity in his case and that of Nelson Mandela? If so, how?

Mike: Obviously their is an extremely strong case. Leonard Peltier was or is leader of the American Indian movement who was guarding some property of Dennis Banks during Denis Banks' trial on the Pine Ridge reservation when the FBI basically attacked their camp. Two FBI agents were killed and three people were brought to trial for their deaths. Two of the other people who were charged with Leonard were found not guilty, essentially in self defence. Leonard Peltier was convicted of two murders and given two life sentences. The gun that was recovered at the site was different than the one that the prosecution and jury said that Leonard Peltier used to kill the two FBI agents, and the bullets were different from the bullets that were taken from them. There's a strong case in looking at the prosecution and the judge that there was a conspiracy to make sure that somebody was convicted of the killings. And, Leonard Peltier was used. If that doesn't look amazingly similar to Nelson Mandela, I don't know what else could. They're both leaders of anti-government movements, and not so much anti-government as more pro-freedom movements for their own people. Leonard Peltier was one of the people at Wounded Knee, he was involved in trying to gain freedom for not only Solux People but all Indian people in this country. The same as Nelson Mandela was not just interested in gaining freedom for his own native tribe but for all black people in

South Africa.

Michelle: I think it is even more insidious that Leonard Peltier was convicted and they had to frame him. What he was convicted of was basically guarding land. Nelson Mandela, for whatever wrong reasons and for whatever twisted ideas of the South African government, they did make these laws. And, they're arbitrary laws and they're ridiculous and they're pointless and they made these laws specifically to jail Nelson Mandela because they wanted to make an example of him. They wanted to make an example of Leonard Peltier, but to do that they really had to twist the laws and to frame him, to get someone who still isn't in the public consciousness. It shows a very biased and an insidious disrespect for human life that the government in this country isn't ever shown to have. Whereas, I mean, South Africa, they're blatantly disrespectful to human life. The jailing of Nelson Mandela has at least come to signify the cause and it may end up backfiring on them; it already has. Whereas Leonard Peltier is concerned, outside of a handful of people, relatively, people know nothing about him in this country. The one difference, rather than similarity, is that Leonard Peltier was made an example of for no real reason whatsoever. His threat is completely relative and the way they had to bend over backwards to jail the man and to keep him in jailed is ridiculous. Any government that would do that is so twisted. I think the similarity is in the government of each country. But the cases are obviously the same...

Mike:...A real good example of what Michelle is talking about is that Amnesty International recognizes Leonard Peltier as a political prisoner, but they don't recognize Nelson Mandela for the one reason that Nelson Mandela advocates violence and Leonard Peltier never advocated that kind of overthrow mentality of the government. So, in a real sense, that's an example of how Leonard had to be set up through the legal system to be convicted. Whereas with Nelson Mandela the law already existed for him to violate. Otherwise Amnesty International wouldn't do that, they're that picky of an organization. They would recognize one person and not the other.

Michelle: Which is something that should be a similarity. Amnesty should recognize all political prisoners...

Mike: ...that's true

MRR: Recently, the Palestinian revolution has gained much coverage in the media. What do you feel must be done to resolve this conflict and do you think Israel has a moral obligation not to be suppressors after being suppressed?

Michelle: Of course they do...I don't know (laughter).

Mike: Mid-eastern politics is something I don't think either of us are interested in. I mean, we're interested in it as human beings, but I just think there's so much shit on both sides that's hardly even worth commenting about it. Because both sides are doing it, basically, from a religious conviction and if everyone with a religious conviction killed themselves or each other I don't think I'd have much of a problem with that. One of the underlying things with the Israeli government, that most people don't realize, is that virtually all the leaders in Israel were members of Zionist insurgency groups first against the British in the thirties and then against the Germans in WWII and then against the British again after WWII. Zionism is a very racist kind of train of thought and most of these Zionist groups, before WWII, were trained in Italy by Mussolini. So there is also this strain of fascism, which is national socialism, which is Nazism. And, I'm not the first person to equate Zionism with Nazism. And, that's so twisted. Here are Jewish nationalists, who have always been oppressed throughout history, becoming the oppressors of non-Zionists; Jews and Arabs alike. That is just so bizarre to me I can't even hardly deal with it. I think Israel has the right to exist, as far as all countries have a right to exist if they want to. But they don't have the right to go squashing everybody else that they think doesn't agree with them. The real easy resolution, which nobody takes seriously but I think would be the easiest thing to do, would be go back to the 1948 United Nations Charter of Israel at which time there was a Palestine, essentially northern Israel, and the country of Israel. Both sides aren't going to like it yet both sides get a little bit of what they want. It's not gonna happen, but it seems to me the most logical thing to do. Enough about that.

MRR: Breaking away from politics a bit, what do you feel the main difference between the DC scene and the California scene is?

Michelle: Its weird, its very strange. After hearing so much about D.C. and how intense it all is and all the bands that have come form here. I mean, the California that we're used to isn't quite the California scene that a lot of people think of when they think of California. They often think of the L.A. scene and BLACK FLAG, GERMS, X, or they think of San Francisco and the MRR crew, which is probably what we were closer to. But where we were was a smaller place; Arcata was the epitome of independent scene making. We put on shows and anybody that wanted to stop by we tried to get a show for em. The scene was a little apathetic, there weren't a lot of people to be unapathetic and it kind of evolved itself. The California scene is a little more, in general, open. Although we haven't been here long enough, I think the D.C. scene is neat in that I've never seen pits like I have in D.C. (laughter). I was just amazed, it is what you always hear about, being able to jump off stage and not worrying about whether you get caught or not. In California it has kind of degenerated into four skinheads standing in the middle of the room and say touch me and die.

Mike: A big difference between California and here are the...

Both: Skinheads.

Mike: Skinheads in California and virtually all the west coast, including British Columbia, are very Nazi orientated, very political in their racism, and they dominate the live shows. Consequently, very few other people go to live shows any more. They've just about destroyed the Portland, Oregon scene, they didn't really have a chance in Seattle because the city government in Seattle basically outlawed punk rock and any independent music, theres a problem with 'em in Vancouver, B.C., but not as bad as other places like San Francisco, and Sacramento is just terrible in terms of racism.

Michelle: Whereas here it is more a fashion thin.

Mike: ... I don't know if it's fashion or if these people hold the same views and just don't exert them to the rest of the public. It seems to me Skinheads here are just the people who like to fight and are the more tougher people. And, everybody just stays clear of 'em because they don't want to get in fights. It's not that they go out and beat up black people, or beat up gay people, or beat up punk rockers whose hair is to long or things like they do in California.

Michelle: The scene here is a little bit more fragmented. Our drummer, Rob, has often told us about each different area of town and who comes from there (i.e. the art kids, or the death rockers, or the skate boarders, or whatever). Whereas it seems that everybody is a bit more mixed up in California, you have a little bit of everything and you don't have as much as a codified field. I think the politics too, here, is more taken for granted, I guess, because if you know who somebody hangs out with you can assume how they feel about something. The shows are over priced (laughter), they don't last long enough....

Mike: ...everything's over priced in this town.

Michelle: I'm constantly amazed at the way shows are not promoted, I guess unless you know the appropriate clique here or the same store over and over. It's a little hard to find out what the heck's going on unless its at the 930 Club or DC Space. Not that those venues are bad or go to anything, although they are over priced and you're lucky if you get three bands out of it. But, that's part of the San Francisco scene, being around the MRR sort of family and doing shows ourselves and working with people in Denver and Boulder who put on shows for basically a three dollar charge and try to stick with that belief just because they want to be there to play. And it seems that there is maybe a hierarchy, although it seems like people are more willing to start bands here. They're not quite as boggled, you would think they were a little more star struck, but it seems like there are just bands everywhere. Constantly, there are always more bands, which is neat and it's nice to see that because you watch people die out after a while.

Mike: Well again, you have to understand where we come from which, is about three hundred miles north of San Francisco on the coast, there was 100,000 people in the entire county and if we get 200 people at a show, that was good, I mean that was excellent. So, we're not real qualified to talk about the

California scene. We had more in common Ashland, Oregon or Seattle or Vancouver than we did with the rest of California.

Michelle: Although a lot of people have picked up on putting things on in colleges and things like that. There is just so much here, I think that is the biggest difference than being in our part of California. Obviously if you were in L.A. there would be a lot of stuff, although it sounds like it's very glam down there now. In San Francisco there is a very definite scene too. I like it, I think it's an interesting place. I don't know, those are probably the main differences that we've seen so far. It will change after we start playing out a bit, and talk to more people, and playing on some bills, and see what it's like. Right now we're still in that mode where we only watch, we haven't been in the positions that we have been in California.

MRR: How do you feel you will reach a greater audience by signing with New Wave Records in France?

Mike: This is exactly the point (earlier speaking of what "selling-out" is and how to avoid it). It's not a money making venture, yet instantly we will have a minimum of a thousand records available in Europe. Basically we will be reaching at least eight hundred more people than we were on our own in Europe by signing New Wave. Basically we're not getting any money out of it, as far as I can tell, unless they start selling thousand and thousands of records. And, without touring over there I doubt we will do. But just because they have the mechanism set up there already we'll be reaching a much greater audience.

Michelle: It's kind of perverse, but to be associated with any label at this point, even if it is your own, I think it would be even a bigger plus. There's another band in Eureka, California, which is about eight miles from Arcata, The Psyclones, and they got picked up by one of the underground labels, and son-of-a-gun their records are everywhere. They did it by just selling a lot of albums in Europe. I think to be associated with any kind of label, somehow makes you more valid. People think that somebody has confidence in you. And for whatever reason, in the scene, it has to be a wave effect. You just don't become popular, you build gradually by word of mouth. And if we have to be the Stray Cats, we have to be the Stray Cats. You know, if we have to start there and come back here, so be it. I think we'll reach an audience just by people who associate with New Wave Records there. I mean it sounds kind of cheesy, but like Mike says, getting records to people through whatever channel is the plus.

MRR: How do you go about making your overt political view into reality outside of singing about them?

Mike: In the past we've both worked really hard and extensively in the anti-apartheid movement on college campuses, we also have both worked on petition drives and information campaigns about Leonard Peltier and about the relocation at Big Mountain. It's basically been a question of what we want to focus on and the Native American work grew out of the anti-apartheid work. We realized that we were screaming about something in another country when the same things were going on in our country. And, we decided, well hell, we ought to try to make our own country before presuming to have the arrogance to tell another country how ro act. I think that's real important. We did a lot of really important things, in the anti-apartheid movement, at our college including keeping Coca Cola from sponsoring really big events and keeping IBM computers out of the student government. I think those were to really significant things on that campus, but insignificant in the bigger scheme of things.

Michelle: I think we do whatever we can do. If someone asks me, I tell them how I feel and if I have a choice to make I make it on how I feel.

Mike: ...For me one of the most effective ways I can express my political views is writing songs. Hopefully people are listening to my viewpoint when we have a chance to have a record out.

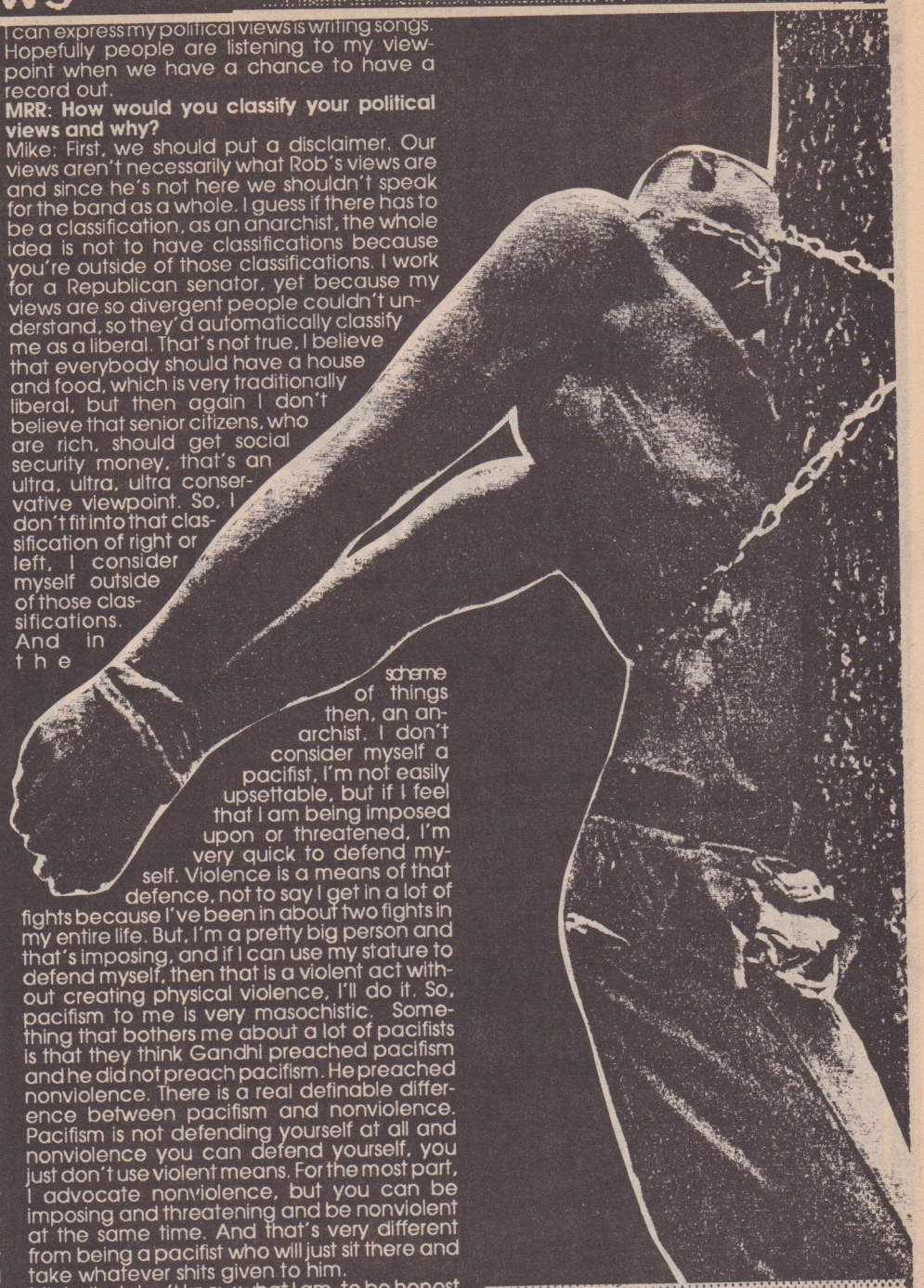
MRR: How would you classify your political views and why?

Mike: First, we should put a disclaimer. Our views aren't necessarily what Rob's views are and since he's not here we shouldn't speak for the band as a whole. I guess if there has to be a classification, as an anarchist, the whole idea is not to have classifications because you're outside of those classifications. I work for a Republican senator, yet because my views are so divergent people couldn't understand, so they'd automatically classify me as a liberal. That's not true, I believe that everybody should have a house and food, which is very traditionally liberal, but then again I don't believe that senior citizens, who are rich, should get social security money, that's an ultra, ultra, ultra conservative viewpoint. So, I don't fit into that classification of right or left, I consider myself outside of those classifications. And in the scheme of things then, an anarchist. I don't consider myself a pacifist, I'm not easily upsettable, but if I feel that I am being imposed upon or threatened, I'm very quick to defend myself. Violence is a means of that defence, not to say I get in a lot of fights because I've been in about two fights in my entire life. But, I'm a pretty big person and that's imposing, and if I can use my stature to defend myself, then that is a violent act without creating physical violence, I'll do it. So, pacifism to me is very masochistic. Something that bothers me about a lot of pacifists is that they think Gandhi preached pacifism and he did not preach pacifism. He preached nonviolence. There is a real definable difference between pacifism and nonviolence. Pacifism is not defending yourself at all and nonviolence you can defend yourself, you just don't use violent means. For the most part, I advocate nonviolence, but you can be imposing and threatening and be nonviolent at the same time. And that's very different from being a pacifist who will just sit there and take whatever shits given to him.

Michelle: I don't know what I am, to be honest with you. I've been told I'm an anarchist because I have anarchist tendencies. What I don't like about anarchism the most is that people have this misconception of it. I know I did, initially, too. I saw @ on people's jackets and you always think of chaos or whatever. And, people assume that you have no government whatsoever, ultimate chaos. And it doesn't and it doesn't have to. I don't classify my political views; other people do. It doesn't really matter, I guess...I don't know if I am a pacifist, to me, pacifist sounds like pacify and I don't like to be pacified.

MRR: What do you guys have in store for us in the future?

Mike: What future? We hope to be doing live shows and maybe a tour of Virginia and try to go north (i.e. New York, Connecticut, Mass., and whatever). We're really trying to get geared up towards playing live right now, but we've been having trouble getting practice space.



APARTHEID AMERICAN STYLE

AGENT 86/ P.O.Box 70354/ Washington, DC 20024-0354

INTERVIEWS

SEIZURE

Brief history of the band: Started in Sept. of 83. Between that time to now, we've been through two singers, one bassist, and one guitarist. Our current line-up is: Donn-vocals, John-bass, Sexbomb-guitar, Spaz-drums.

MRR: What are some of your songs about?

Donn: Twisted little scenarios in my head which may or may not be true. Kinda like a storyline from strange something that influences me.... then my brain runs wild!

John: "The Lie" is about how kids get sucked up in all the trends of hardcore and how that has all become a media-cash thing. You will find it in every faction of hardcore today.

Sexbomb: I wrote a song called "Kill On The First Date". It's about Robert Chambers, a guy from New York, a yuppie-preppie coke freak. Him and his girlfriend got baked at a bar in N.Y., then he took his girlfriend to Central Park and strangled her with her panties. The media had a great time with this murder. The ratings went up as usual; people love that shit these days on T.V. They love all the sex and murder on the news. The media sucks. It turns a tragedy in a person's life into a three ring circus.

MRR: Some of your influences?

Donn: Stress, anger, indifference, Mexican food, real good beer.

Sexbomb: We love smoking pot. We get a lot of pot in Ct. And we smoke a lot!!!!!

John: The world we live in and some of the shit that happens all around the world

MRR: Some of your musical influences?

Donn: I'm influenced by anything from top 40 puke to Nat King Cole.

Sexbomb: I love old punk music. Kids should do more research on old bands. Fuck CD's. My musical taste changes rapidly from one group to another. I collect all different types of music; I love cheap used records—the older the better.

John: Some 70's progressive shit but mainly early punk and hardcore from all around the world.

Spaz: Anything from Keith Moon to Ron Bushy (Iron Butterfly) to Neil Peart to drummers in hardcore today. Too much to mention. Almost any drummer!!!!!

MRR: Future goals as a band?

Donn: To do another album in the spring. Write a lot of tunes and do a lot of silly shows. T-shirts and stickers are on the way.

Spaz: Playing out of state and possibly going on tour. Making sure that our LP is available to everybody (as far as distribution goes).

John: To play out more and hopefully everywhere.

Sexbomb: To try to play better and record more albums.

MRR: What is a Seizure show like live?

Donn: We bribe the audience...with Sesame Street disco 45's and toy horns. We bust out live in a major way. We'll put on a show for anyone.

Spaz: We look real...come and see us. In other words, you have to see it to believe it.

John: Starts out on the mellow tone but half way through the set the chaos starts. I love to watch it happen in the band.

Sexbomb: Sometimes we dress up in stupid gear like garbage bags or whatever we can find. We are are wild and crazy guys. We are your worst nightmare. We be crazy. Look at me boy when I'm talking to you!

MRR: Do Seizure play a lot of live shows?

Donn: Usually the Anthrax, the main place to play out in Ct..

John: Though other people are trying to set up shows elsewhere in Ct.

Spaz: In the past, we've played Deleware, Philadelphia, Baltimore, Rhode Island, Toronto, New York, and New Jersey. Sexbomb: Besides that, Brian and Shaun let us set up shows at the Anthrax. We did one show called the "Guy Party" and a dozen bands played, it was great! We also had "Gal Party," where a bunch of bands played that gig and a lot of dudes dressed like chicks. At the first gig, the Guy Party, bands like Sonic Plague, Lost Generation, Forced Reality, S.V.O.E., The Wussies, and Aware helped us out by doing a benefit for Seizure's recording costs.

MRR: The future of hardcore?

Donn: I'm waiting for good ol' underground music to matter once more. There has been too much focus on look-alike, think-alike trends and in the meantime a lot of good rock'n'roll/ punk/ garage whatever bands get lost in the shuffle. I go to any show now and its either "hard" or speed/thrash metal and you can only see so many of these kinds of bands before you're hurting for anything a little different. Get rid of violence and mental hatred first and foremost and progress can begin. When and where that can be accomplished is anyone's guess, but it is a first step identifying the problem; and to all the readers....do something! Any effort at all is worthwhile admission for a show. Certain labels sign bands; manipulate them, and in the end dicking them over. To me, hardcore was not only just living your own life the way you wanted to, but doing everything yourself as far the music goes. What I mean is releasing records on your own label, setting up your shows, and putting out zines yourselves.

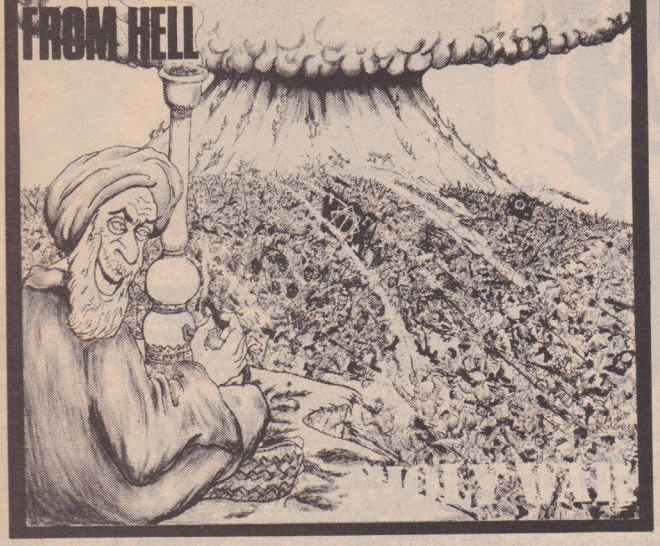
Sexbomb: The future of hardcore is whatever you put into it. Too many people complain about the scene and I feel everyone creates their own scene. Instead of complaining about how bad things are, try to make it better.

MRR: Any closing comments?

Sexbomb: Check it out. There is a movie coming out called "Prisoners Of Rock 'n' Roll". Wrestler Capt. Lou Albano, Cindi Lauper's father, is the star of the movie. Seizure, A.O.D., Electric Love Muffin, and some other Buy Our Records bands are in it too. Who knows what it's going to be like; we haven't seen it yet. It was filmed during the summer at the Anthrax.

SEIZURE c/o J Colletti/ 74 Osborne Ave/ Norwalk, CT 06855

FEARLESS IRANIANS FROM HELL



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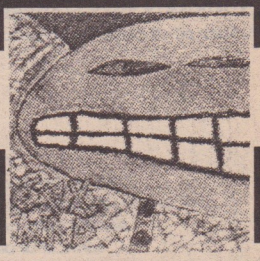

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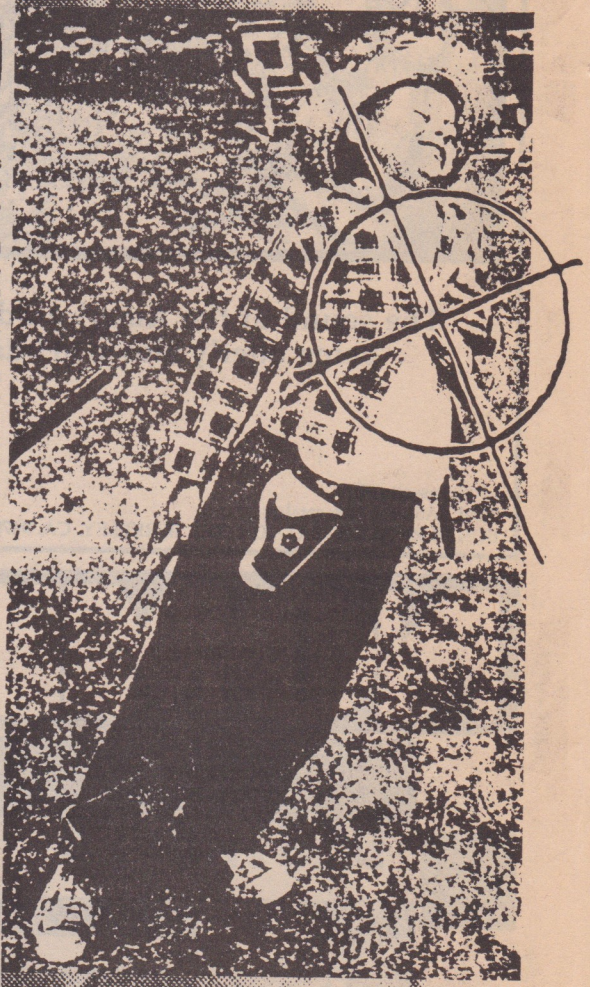
NEW BANDS

CADAVERES DE NINOS



The band name relates to our actual lives; being corpses of children—the children themselves being manipulated, educated, taken out of innocence and spontaneity; and of course it relates to the horrible reality of children corpses that shows at its worst what kind of system we're inserted into that makes the innocent and weak die for its greedy mechanism.

CADAVERES DE NINOS formed in Buenos Aires (Capitol city of Argentina), during the mystical December '86, times of true commitment and shared actions, when lots of bands started as well. The first line up included: Gary, from MUTANTES DEL KAOS (the best HC band in the Argie punk age), on drums; Carol, a 15 year old screamer, yelling desperately; Patricia (that's me), who at the moment was leaving SENTIMIENTO INCONTROLABLE, on bass; and a guitarist who soon disappeared. After four or three practices, we started giggin', in December '86, we had 5 shows at least; and I must say there were 22 gigs in all. During that summer (January, February), there was a change; with new guitarist and drummer—and this line-up kept on playing a Californian oriented HC for almost a year. Unfortunately, during some gigs part of the audience felt free to verbally and physically abuse the the bands. The singer was the favorite victim of the worst machoism in the audience. I had been playing in different bands for six years and I had never seen this kind of stupid actions before, quite the opposite, I had always felt the support of the audience. In the last years, the scene has grown in number and therefore in stupidity. At the beginning, aggression started as critiques about the singer's looks ("she's the Argentine Madonna"), or her voice ("she can't sing, she seems like a woman screaming"). Yes, these punks are fashion experts who cannot stand a voice sharper than theirs. There are a lot of them around the world, aren't there? But at last they hit in the point when they started criticizing our active involvement in the scene through lots of activities like the independent cooperative, demonstrations, organizing festivals, doing zines (hippies, anarcho pacifists and so on). These aggressions ended in stones and other objects thrown at the stage, coming from the audience. After a while, the guitarrist and drummer left us poor wymin, in a way tired of these embarrassing situations. In April, we got new members, but old friends, ex-guitarrist of SENTIMIENTO INCONTROLABLE, and drummer from MUTANTES DEL KAOS (and also ex-member of the first band I played in 1983). We made it together again and go on in the same musical vein, but a little faster and keeping a melodic style.

As a band, we don't hold a political stance though personally we got lots of common points of view and participate in actions together. We just play the music and talk about the things we are interested in (nature, freedom, loneliness, autogestion). We don't preach but this doesn't mean we don't have an attitude and I think we show this attitude when we refuse to play some places or don't share gigs with certain bands. We think it's important particularly at this moment when punk in Argentina is getting more and more fashionable and most of the bands that claim to be more punk than the Pistols don't give a fuck about anything. Some members of the band are interested in other kind of actions but don't make it through the band, but individually, which we think is more honest than simply lift a flag of whatever. Unfortunately, this year the places are very few and those venues available are monopolized by some promoters. We'd like to gig more often and put out a tape or something, but we'll have to do it ourselves because there are no other possibilities for the moment (you can read about it in the scene report.) We'll do our best to send tapes to all the people who asked about it for compilation records/ tapes. I think it is the only chance to release some of our music.

Thanks a lot for the support, and I want to make something clear. We don't have t-shirts, nor records, buttons, or catalogs. We're just a third world band.

We're not playing so often at the moment cos there aren't venues to do it and if other possibilities do exist, they're just part of the musical industry circus and we prefer to keep ourselves away from that shit. We don't mind absurd critiques 'cos they usually come from people who don't support any actions. Read the lyrics. The evident must not be explained.

Again, and always thanks to MRR for the space and everything. Thanks to all of you who keep on fighting for freedom, you're an inspiration. Adios.

Patricia. CADAVERES DE NINOS c/o Patricia/ Jose Marmol 1432/ CP 1255 Buenos Aires/ Argentina.

P.S. Fuck off all blood suckers and all the people who let themselves be sucked, pretending they're just poor victims.

Generacion En Resistencia
(Generation In Resistance)
There's no more ideology no politics/
We don't need anarchist theories to believe freedom is natural/
and it's our reason. Slowly but firmly we take place and build the 'resistance'/
Several guilty ones have already suffered the anger of our attack/
some of us are leaded by the hope and others by revenge/
but the reaction is inevitable and feeling, uncontrollable.
Leaflets and spray paint, fanzines and molotovs, independent groups and squats/
resistance in action/
there's no ideology nor conscientiousness, just one idea-no more oppression/
chaos against established order, disorder to create.
We're not fashionable slogans, we're sentiment and desperation
For revenge and for love/
re-action is inevitable and feeling uncontrollable.

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THE BEHIND THE NEWS ROUND-UP FOR.....MARCH, 1989

MRR NEWS

MRR News gets a lot of clippings, but nowhere near enough self-originated news reporting- Give it a try!!!!

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

COPS RIDE ROUGHSHOD IN CHILE ENGLAND

by I.J. Edwards/ Terminal zine

"Down on the street, giving the poor the heat..." ...they do it all for fun with their clubs and guns. And horses, and riot vans. Well they were on Thursday 24th November on Westminster Bridge in London. Why? Make yerselves comfy...

Until recently if you qualified to enter higher education (ie university, polytechnic etc) you could receive a grant for living expenses depending on your parent's financial position, the maximum being £2050 (this year). Although this was usually inadequate anyway, it at least made some effort to adhere to the UK tradition of free education. But now the Conservative government wants to freeze the grant forever (so it will decrease in real value thru inflation) and if you need any more, you must get a loan off the government which must be paid back. Quite simply, some people will not beable to afford to do this, especially as many students leave higher education in debt already. So a big demo in London was organized against it. There was a huge response.

Far more angry people turned up than was expected, the march was huge and we brought central London to a stand-still. MPs in the House of Commons complained that it made them arrive late. Estimates were between 10-15,000 (police) and 17,000 (National Union of Students). A large section of the crowd broke off the main demo and marched towards Westminster bridge to get across to protest outside Parliament. The cops had other ideas.

They had blocked off the bridge with horses and riot vans so a large but fairly peaceful crowd gathered at the entrance of the bridge, chanting anti-government slogans, pro-free education songs and suchlike. There was a bit of pushing and jostling against the police line near the front, but the rest of the 2000 (my estimate) people at the bridge sang, talked and got tired. A few people near the police were beaten up by them but you expect that these days. At about 4 o clock chaos broke loose, as the police charged us all on horseback. It was unreal, like something you see in South Africa or Chile. I saw 2 guys get trampled under their hooves. We all ran down the street in terror. I don't know what happened to the woman carrying a baby I saw earlier, she would have had no chance if she'd been around. Then the cops turned their horses around and rode them straight into a crowd of demonstrators who were backed up against a building, they had no possible escape, people were getting trampled...

Me and my friend ran away, but it was too late to stop the ensuing violence, the worst since 1968 involving students. People were enraged at being mown down for doing nothing. There were chants of "BASTARDS! BASTARDS!" and "SEIG HEIL!" Some began smashing up placards and throwing the shards at the cops. Someone got their legs broken. A car was overturned. The 'Grants Not Loans' protest message was lost to the media as they revelled in the fighting and the body counts: 60 arrested, many sent to hospital including 4 policemen (not enough.)

There are lessons to be learned from this. But first, why did the violence occur? There are 2 simple reasons:

1) Too many people for the organizers to cope with came. This lead to the march splitting into 3 main bodies, one of which I was with at Westminster Bridge. But obviously this doesn't automatically lead to violence, and 99% of the demonstrating was peaceful.

2) The cops provoked it by charging on horseback. It was this incident that lead to the really bad fighting, and the cops had already injured people with that particular crowd dispersal technique.

But the main reason violence occured was that the Conservative government had made so many people angry at taking away their free education and giving it to those wealthy enough to afford it. If they had not done this there would have been no demo and no fighting.

Just as with many witnesses to the JFK conspiracy

COULD IT BE HE KNEW TOO MUCH?

by LN, Red Table Prints

The November 30, 1988, crash of a Cessna T210 in western Michoacan state, Mexico, killed the pilot and one of three passengers. The passenger who died was Amiram Nir Nisker, agc 38, said to be on a business trip and traveling under an assumed name. Considering Nir's prominence in recent U.S.-Israeli politics, the slight notice given his passing by the press might be more significant than it would first appear.

Described in the news as "an Israeli linked to the U.S.-Iran-Contra affair, and who briefed Vice President George Bush on arms deals with Iran", Nir was "terrorism" adviser to Israeli Prime Minister Shimon Peres. As detailed in the book The Iran Contra Connection by Marshall, Scott and Hunter, Nir was a primary negotiator for Israel in meetings with then National Security Council adviser Oliver North, key intermediary Richard Secord, NSC consultant Michael Ledeen and Manucher Ghorbanifar, a former SAVAK commander (Iranian secret police) and exiled arms dealer.

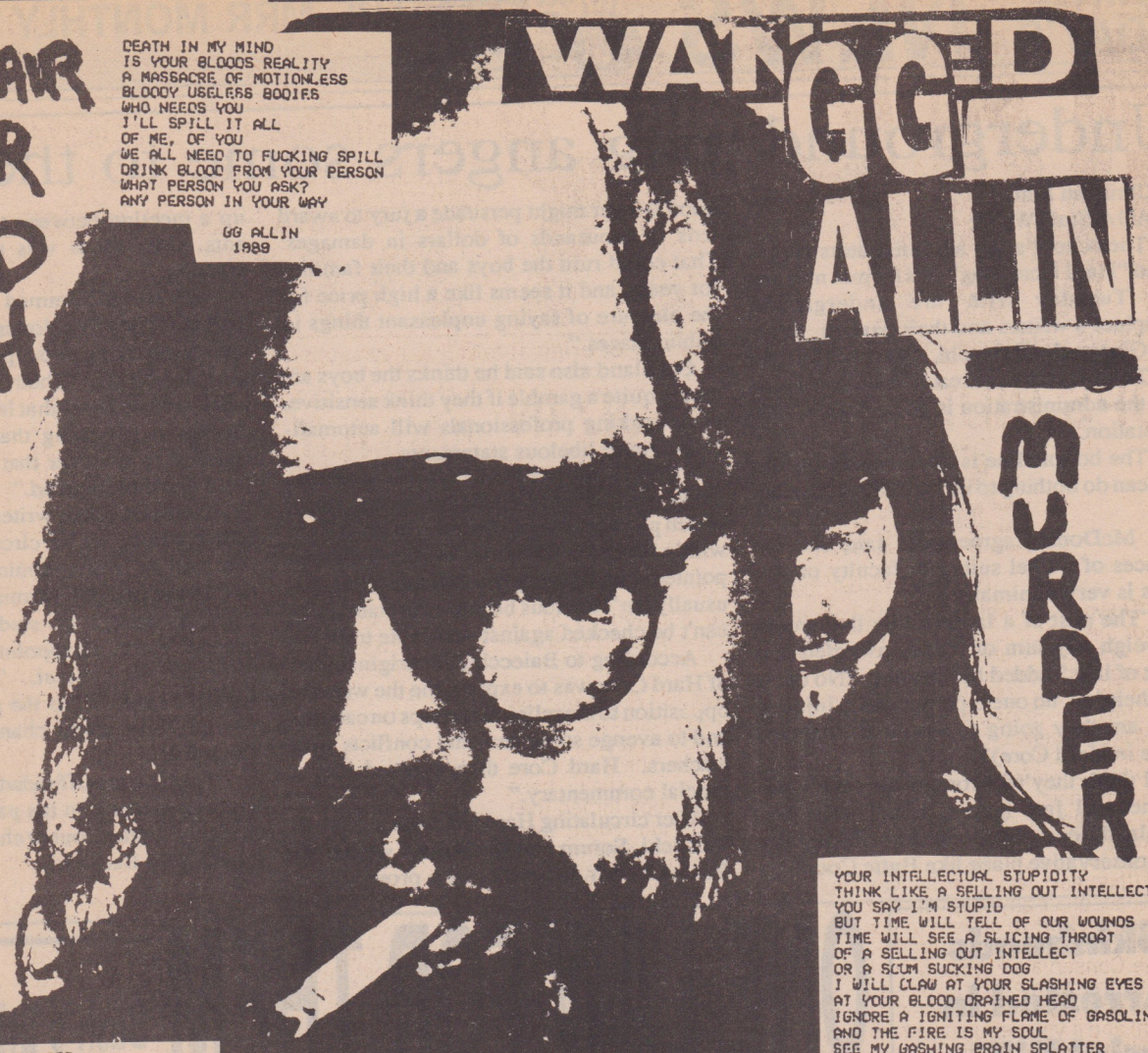
Nir's death apparently brought to the surface an interview of him by the Washington Post in London in June of 1988. In that interview, Nir disclosed the existence of written accords between the U.S. and Israel which document his and North's supervision of covert U.S.-Israeli operations in 1985-86 under the approval of Pres. Reagan and Prime Minister Peres. In investigative hearings, North fingered Nir as well as others as the originator of the scheme to use profits from arms sales to Iran for funding the contras. Nir denied this and claimed that his involvment was legal, having been approved by Reagan and Peres. Disclosure of these written agreements between the U.S. and Israel would place the burden of guilt for the Iran-Contra scandal back on the highest echelons of government rather than on a few renegade aides.

Subsequent actions by top U.S. officials support the importance to the Administration of covering up Nir's Washington Post interview. On Dec. 1, one day after Nir's death, Pres. Reagan forbade the release of documents wanted by the defense in the trial of Oliver North on criminal charges connected with the scandal. Reagan claimed that the material in question "would reveal state secrets of the highest order." On Dec. 21, six senior administration officials agreed that the documents could not be made public "lest they cause lasting damage to national security", noting that in some cases news accounts had already touched on the classified information at issue. As a result, prosecuting attorney Lawrence E. Walsh moved to dismiss the two principal charges against North of conspiring to steal $14 million in profits from U.S. arms sales to Iran and spending it on an unauthorized war against Nicaragua.

By maintaining the cover-up, the Administration can circumvent its own responsibility for illegal actions while lessening the charges against North. It would seem that Nir's death was very timely indeed.

I DECLAIR WAR — BLOOD BATH — LEGALINE

WANGGED ALLIN — MURDER



DEATH IN MY MIND
IS YOUR BLOODS REALITY
A MASSACRE OF MOTIONLESS
BLOODY USELESS BODIES
WHO NEEDS YOU
I'LL SPILL IT ALL
OF ME, OF YOU
WE ALL NEED TO FUCKING SPILL
DRINK BLOOD FROM YOUR PERSON
WHAT PERSON YOU ASK?
ANY PERSON IN YOUR WAY

GG ALLIN
1989

YOUR INTELLECTUAL STUPIDITY
THINK LIKE A SELLING OUT INTELLECT
YOU SAY I'M STUPID
BUT TIME WILL TELL OF OUR WOUNDS
TIME WILL SEE A SLICING THROAT
OF A SELLING OUT INTELLECT
OR A SCUM SUCKING DOG
I WILL CLAW AT YOUR SLASHING EYES
AT YOUR BLOOD DRAINED HEAD
IGNORE A IGNITING FLAME OF GASOLINE
AND THE FIRE IS MY SOUL
SEE MY GASHING BRAIN SPLATTER

GG ALLIN
1989

LIKE SKIN BEING RIPPED
A BARBED WIRE BRAIN DRIPPING
BLOOD THROUGHT THE MASOCISTIC BEING
YOU TO CAN FEEL
PAIN IS LIGHTNING THOUGHTS OF YOUR
SHOCKWAVE OF REALITY
KNIFES IN YOUR MOUTH
PAIN IN YOU ANAL CAVITY
DIGESTED BLADES OF INTESTINAL LIES
ONLY HIDE THE WEAKNESS
YOUR WEAKNESS IS MY STRENGTH
I MAY BE A LONER
BUT SO WILL WE ALL BE IN THE DIRT
NO ONE WILL HEAR YOU SCRATCHING
SOUL TO THE DIRT
SCATTERED BLOOD THIRST SPREAD
YOUR LIQUID TO MOUTHS
I'LL DRINK TO THAT
GO AWAY

GG ALLIN
1988

MY MIND IS LIKE A
FUCKING BLOODY PLANE CRASH
BANGING UP AGAINST AN ENDLESS WALL
AND SHATTERING LIKE A BULLET IN MY BRAIN
LIKE A COCK AND A CUNT
FUCKING TILL YOU TAKE IT
AND BLOW IT OFF

GG ALLIN
1989

ODD MAN OUT

IS THERE SUCH A THING AS ME
DO I REALLY EXIST
I TOUCH MYSELF OFTEN & FEEL COLD FLESH
BUT AM I
I MEAN NO ONE ELSE CAN SEE IT
DID I COME FROM UNDER A ROCK
THAT I WILL RETURN TO
DID YOU EVER LOOK AT YOUR TRASH
AND SEE MY FACE
AND DID YOU EVER WANT TO TOUCH IT
BUT NO IT'S TOO FUCKING DIRTY
IT FUCKING SMELLS
IT ISN'T RIGHT
BUT IT'S THERE TO BE DISPOSED OF
TAKE IT OUT AND BURY IT
AFTER ALL IT IS WASTE
YOU ALREADY USED IT
JUST BURY IT IN THE FUCKING SAND
DO YOU EVER FEEL LIKE DIRT?
I AM DIRT
BUT DIRT HAS THE POWER TO BURY & KILL
CLEANSE YOURSELF
BREATH YOUR PREDICTIONS
SLEEP YOUR NARROW LUST
CURB YOUR INNER MOTHER
AND MOTHER BECOMES YOU
BUT AGAIN
IS THERE SUCH A THING AS ME
I CRAWL THROUGH YOUR STRAIGHT LINE
LIKE A SMASHED UP SKULL
ON A PAVEMENT OF NOTHINGNESS
ONE & ONE EQUALS NOTHING
MIND & YOU EQUALS ETERNITY

GG ALLIN
1/8/89

! WILL NOT ACT CIVILIZED

THERE IS NO SUCH THING AS TOMORROW
ONLY TODAY
I WILL DO TODAY WHAT IS NOT IMPORTANT
TO DO TOMORROW ANYWAY
YESTERDAY IS GONE
TODAY IS ALL WE GOT
SO STEAL IT
KILL SOMEONE
KILL FOR ME
LETS START A FUCKING WAR
A BLOOD BATH NOW
I WILL NOT ACT CIVILIZED
I WILL KILL & I WILL DIE
THE PRICE
WHAT IS IT?
FLIRTING WITH DEATH
THE PRICE
I'LL PAY IT

GG ALLIN
1988

TROUBLED TRUBADOR OF TOMORROW

LITTLE JESUS WANT TO BE A MAN
LITTLE JESUS HAS TO USE HIS HAND
LITTLE JESUS IS LOOKING FOR YOU PANTIES
MOMMY, MOMMY
I WANNA LICK YOUR CUNT
WHEN YOU BEND OVER
BUT YOU'LL THINK I'M CRAZY
LITTLE SISTER OR BROTHER
I WANNA FUCK YOUR ASS
BUT DON'T TELL MOMMY LITTLE BOY
SHE'LL THINK I'M FUCKING CRAZY
GRANNY, GRANNY
I WANNA LICK YOU CRUSTY CUNT
WHEN I'M PLAYING UNDER THE TABLE
BUT YOU'LL WANNA PUT ME AWAY
MOMMY, MOMMY
LITTLE JESUS HAS TO CHANGE HIS NAME
NOW LITTLE KEVIN HATES YOU ALL
GOT HIM UP AGAINST THE WALL
LITTLE KEVIN ISN'T WELL
LOCK HIM UP
WATCH HIM TURN AWAY
OCTOBER 31st, 1980
HE'LL GET HIS DAY

GG ALLIN
1988

THE PRICE SHE PAID

MY EX-WIFE WAS PRETTY
I FUCKED & SUCKED HER
TILL IT GOT BORING
I HAD SEX WITH HER SISTERS & MOTHER
EVEN IF THEY DIDN'T KNOW IT
SPILLING MY CUM
SUCKING PANTIES

GG ALLIN
1988

I WILL COMMIT SUICIDE OCT. 31 1990

GG ALLIN

Underground mag angers some to the core

by Christian Ford
SAGA Staff Writer

The school's top administrators scrutinized "Hard Core Mag" in a formal meeting last Tuesday with the underground pamphlet's writers and their parents. Writers Gianpaolo Baiocchi, Brad McDonald and Todd Sorum have reached the consensus that the administration is powerless in such a situation.

"The bottom line is this: the administration can do nothing to us," exclaimed Baiocchi.

McDonald agreed and said that the chances of a libel suit with faculty or students is very minimal.

"The cost of a lawsuit like that would outweigh any sum of money awarded in a court of law," added McDonald. "No one's lost their job, no one's permanently injured. How are they going to assess the damage (done in Hard Core)?"

"I think they're wrong if they think everyone will just ignore them," said Mr. Copeland, journalism adviser. "Especially in a conservative place like Butte County, a good lawyer might persuade a jury to award tens of thousands of dollars in damages. That could ruin the boys and their families for years, and it seems like a high price for the pleasure of saying unpleasant things in public places."

Copeland also said he thinks the boys are taking quite a gamble if they think sensitive, hard-working professionals will automatically ignore libelous statements.

A libel is a false statement about a person, made with reckless disregard for the truth, which places the libeled person in a bad light within his community. However, Copeland pointed out, calling people nasty names usually isn't libelous because the statements can't be checked against verifiable truth.

According to Baiocchi, the original goal of Hard Core was to express the the writers' opposition to the religious groups on campus and to avenge some personal conflicts with teachers. Hard Core then evolved into a "social commentary."

After circulating Hard Core Mag, issue 2, Baiocchi, Sorum and McDonald were confronted by Mr. Cranston, who promptly set up a meeting between them and their parents. Mr. Jones was also present at the meeting.

McDonald summed up the meeting by saying, "They (Mr. Jones and Mr. Cranston) were just talking to our parents in hopes that they'd stop us. Their scare tactic didn't work, and he knew that it wasn't his place in the law to be doing that. I think he was shocked to discover that our parents really were not that shocked."

According to the writers, Hard Core Mag will continue to be circulated, since they received an overwhelmingly positive reaction to the pamphlet from the student body. Only a handful of students directly expressed their disappointment with Hard Core and its content. To minimize any negative response to the paper, the writers plan to make slight changes, such as less vulgarity.

"If people are offended by some specific ongoing scenario in the paper, and they ask us nicely to take it out or change it, we'll take it out," said Baiocchi.

Skinheads Arrested in Racial Killing

United Press International

Reno

Two 17-year-old members of a "skinhead" white supremacy group were arrested yesterday in the drive-by slaying of a black man earlier this month and a third suspect was being sought, police said.

Police said the three suspects drove through a black neighborhood looking for someone to harm. Anthony Montgomery, 27, who was walking outside his sister's home, was shot once, and six rounds hit neighboring homes in the attack.

Angela Maria Stanley was booked as an adult on a charge of murder and conspiracy to commit murder. She was being held in lieu of $100,000 bail.

A boy, whose name was not revealed, was booked into juvenile hall on a charge of being an accessory to murder.

Police said the case was broken through informants and information from a secret witness program.

ONE LAW FOR THEM

In one of the most blatant and arrogant displays of a dual standard of law for the "haves" and the "have nots", Gerhard Gesell, the judge in the Oliver North conspiracy trial, was "forced" to drop the main charges against the former National Security Agency member.

This was necessitated because the Reagan Administration refused to release certain secret documents that North subpeoenaed for his defense, because making them public would "endanger national security." The Special Prosecutor, Lawrence Walsh, then was forced to drop the charges that North acted unilaterally, and without the president's knowledge, to divert secret Iran arms payments to fund the Contras. North claimed he did this with Reagan's ok.

What the scenerio boils down to is this: one arm of the government (the executive, meaning President Reagan) has refused to give evidence to another arm of the government (the Special Prosecutor and the Justice Department), so a third arm of the government (the judiciary) cannot proceed with a trial.

And the bottom line is: The President can authorize any illegal activity he wants, tell the agents to just tell a story vaguely resembling the truth but leave no written proof that he authorized it, and then later refuse to submit any evidence because of "national security," forcing the charges to be dropped.

North now faces a few minor criminal charges relating to misuse of government funds for personal gain.

ONE LAW FOR US

Bush's Ethics Adviser Headed Private Firm While on U.S. Payroll

New York Times

Washington

An examination of the finances of the White House counsel, C. Boyden Gray, chosen by President Bush to enforce his call for the highest possible ethical standards, shows that he has been chairman of a $500 million communications company for the past six years while working for Bush and apparently lacks familiarity with government ethics procedures.

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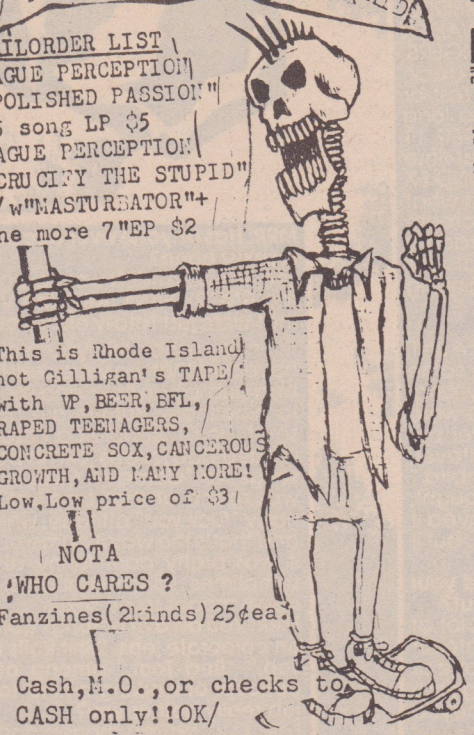

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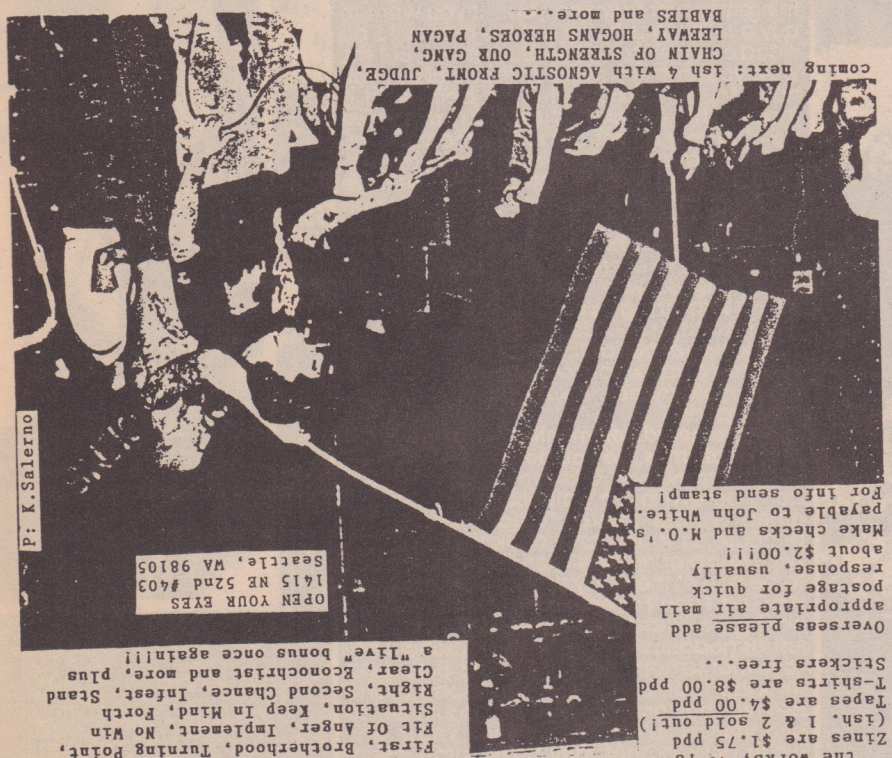

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Hi, Eric

Thanks for your support Taz: I work at Booby's. Jeanne: Do you have boogers in your nose? I was too pooped to pango

SPERM

Lee Hollis, American ex-G.I. and expatriate, is the lead singer/songwriter for the SPERMBIRDS, universally acknowledged as West Germany's best punk band. This interview was held just before the band cut its last L.P., Nothing is Easy, and disbanded. Interview by Gregg of Extortion fanzine.

MRR: How did the band form?

Lee: There's two bands, there's SPERMBIRDS, and a band called WALTER 11. And WALTER 11 did music kind of like STIFF LITTLE FINGERS, COCKNEY REJECTS, THE RUTS, older punk rock, lots more melody and not so terribly fast or anything. And they were around for a long time, and then some people in WALTER 11 wanted to do a hardcore band. At that time I was singing in a band called HOPP UND EX SUICIDE, kind of like JOY DIVISION. And what they recognized was that I could scream good. So when they started the hardcore band they asked me to sing, and that was about five years ago. That was the beginning of the SPERMBIRDS.

MRR: Where did you get the name?

Lee: From a friend of mine named Lance Bell, and I give him credit for this every time so he won't send a letter bomb to me or anything. He was an Army friend of mine, and we were sitting in a cafe talking about whatever soldiers normally talk about: sex, or whatever, and he came up with the phrase "spermbird." It popped into the conversation and I thought, hmmm, good name for a band, so I saved it and when we started the band I used it, but it means nothing.

MRR: How long after you first formed did your first split EP with WALTER 11 first come out?

Lee: A year and a half, or two years. A lot of people think the SPERMBIRDS, for whatever popularity we got, got it real fast, like in one or two years, but we played for a long, long time before anybody ever said, "Oh, well, they're not so bad."

MRR: How do you compare the American punk scene and the German punk scene at that time?

Lee: At the time the E.P. came out I had been in Germany about two years, maybe two and a half. When I first came from America to Germany I thought the American scene was better, because the day before I left I saw BLACK FLAG, back when they were still "BLACK FLAG," so intense and so powerful... and over here the German punk scene hadn't grown as much as it has in the last two or three years, where it's grown just by leaps and bounds. At the time it was still lots of spikes and mohawks. I didn't like it much.

MRR: When I first saw you at the Starclub there was such a pronounced division, all the spikes and leather type punks totally outnumbered the skate type punks. That's where I first saw the hints of violence between the two groups.

Lee: That's the stupidest, most ignorant thing in the world. There's thousands of different people and different groups worth fighting against, but God knows not between people in this type of scene. Not between "skate punks" and "G.B.H." punks. That's so ignorant it isn't even worth talking about.

MRR: Did you ever take shit for being a G.I.?

Lee: Never, and that surprises me alot. The only thing, and this is hardly worth speaking of, is when we played with CHEETAH CHROME MOTHERFUCKERS, and before we played their guitar player came up to me and said, "So, you're an American. What are you doing over here?" And I said, "Oh, I'm in the army." And he looked at me really, really super nasty, and got up and walked away. That was the only thing. I can understand him for doing that. But other than that, it never came up, and nobody bothered me about it. They should have bothered me a lot, but they didn't.

MRR: Has anyone ever accused you of being a sexist band?

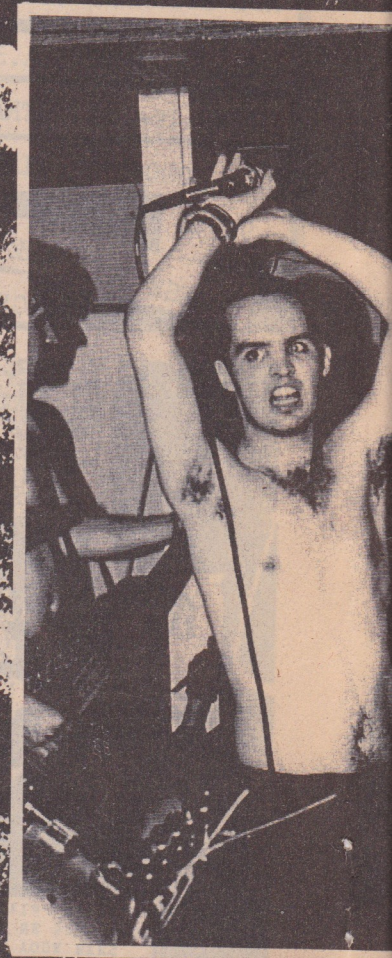
Lee: The MEATMEN were a big influence on us, the ANGRY SAMOANS, the VANDALS, bands that were just totally obnoxious were a big influence on the early lyrics. Yea, alot of people have said that we were sexist. We got a lot of bad publicity in Italy, and they didn't want us to play there. But we are not, we were not sexist. Hey, if people can't take a joke... o.k., it was a bad joke, a joke in poor taste, alot of songs like "Come All Over Your Face," but it was to me at that time just having a really nasty "fuck you" attitude, which is what I had, and that's the way it came out. Also I thought it was pretty darn funny at the time, and sometimes I still get a laugh out of it, but it was never meant to be sexist.

MRR: You do alot of songs coming down hard on corporate jobs. "Shit Rolls Down Hill," "Shit Job," "Bed Tool," among others. Does the concept of working a nine-to-five corporate job really bother you?

Lee: O.k., having money doesn't bother me at all. Being comfortable, and having the things you want around you... if you want to buy a television you've got the money to do it and everything, that's not offensive. But the way you get the money, especially if you have to, for example, like it's been said a thousand times before, stick your nasty brown nose up your bosses ass, which means if you really have to sacrifice yourself, all your values, all your morals, your integrity... if you have to flush it all down the toilet just so you can bring home the bacon or whatever, that is... you should go to hell for that, that's sick, and I'm against it in every form. I don't like that. As far as things like your integrity and your values, it's the same thing if your corporate position is with Texaco, or your corporate position is with a rock and roll band. It's all the same thing. It's throwing away what you believe so you can make more money. I like money, but not at that expense.

MRR: I've heard you mention God and hell a couple of times. Do you believe in God?

Lee: Nobody ever asked me that before. I don't believe in the Catholic church, or any other... I hate to say "organized religion" because so many cool punk rockers don't believe in organized religion. But I just happen to be one of them. My opinion is that if there is a God, I don't need someone else to talk to him for me, I can talk to him myself, 'cause I'm just as goddamn good as anyone else. I believe that something's happening. But I don't think that the bible has the handle on it. I don't believe that anyone on Earth could be so arrogant as to claim that they know why we're here, or that they have some insight into it. That's ridiculous. To me there has to be an explanation, there has to be something up there, or over there, but I don't know what it is. And I know you're not going to find that answer on Earth. So there.



SPERMBIRDS

MRR: You have a song called "Americans Are Cool," and the chorus is "Bullshit." I know there aren't too many American punks in Germany, but has anyone attacked you for that song, or come up to you and been pissed off?

Lee: I haven't had anyone attack me or been really angry about it. SOCIAL UNREST was here from America, and they played in Frankfurt, and I got lucky enough to talk to them. The singer asked me about that, he said it seemed I was going to alot of trouble just to put down Americans. But he missed the point, which is a little bit my fault. You can't always make everybody else understand what you're trying to say. It doesn't have to be Americans, it could have been Germans, or Italians, or French people, Canadians, it could have been anybody at all. It's not against being an American, it's against people who are proud, or think that they are better than anybody else just because of the country they were born in. And I think that happens a whole lot in America, I know it happens in Germany, and I can imagine it happens in just about every country. It's against, in a round about way, nazis, nazi attitudes, fascist attitudes, the nationalistic arrogant, dumbshit attitudes of the new right, Ronald Reagan, or anybody who thinks they're better just because they were born in America, or Germany, or anywhere else.

MRR: So, the SPERMBIRDS are breaking up after five years. Why?

Lee: It's my fault, more or less. It was my decision at least. The SPERMBIRDS were a band on the weekends. In the last year it hasn't been a real band. There's no unity, no focus of ideas, we practice once a week because everyone lives in different places, we could only manage it once a week, and that was usually for only like an hour and a half. An hour and a half a week to practice and try to develop and do new things. Maybe some bands could do it, but we couldn't. It's really not satisfying. Plus everybody in the band has other bands they did things in, so a lot of times we couldn't do concerts or practice, and even had to change studio dates, and it took a lot of time away from the SPERMBIRDS when we could have been doing new things and really trying to push ourselves musically and artistically, and it was an impossible situation. I got tired of that. And I got a chance to sing with these people from CHALLENGER CREW, and I like them alot. We had talked about doing something really different, really original, and hopefully it would be exciting again, at least for us if not for anybody else. And after lots of personal debate, I just recognised there was no future in being a sperm, so I said forget it, I'm gonna do something different now. I enjoy my new band, 2-BAD. It's not the easiest band in the world, but I enjoy it.

NOTHING IS EASY

Some people will tell you
That you can do what you want
The funny thing is that they're right
But not the way that they mean it
You can fight & scratch & claw
Slave away for minimum wage
Or you can stop & use your brain
& think about what you really need
Nothing is easy - that's worth a shit
Decide what you want - Then work for it
And never give up - If it's important to you
Nothing is easy - Nothing - Nothing is easy
There'll come a time when you might think
That even God's against you
That's the time when you face yourself
I'm talkin' "bout tryin' again
Cause there's only one true failure
And that's giving up
And there's only one true loss
and that's not tryin' to win
Repeat Ref.

AMERICANS ARE COOL

Nationalistic fucking crap-Bullshit
Want the world right in your lap-Bullshit
All because of where you were born-Bullshit
In the land of kiddie porn-Bullshit
Americans are cool x3-Bullshit
Americans are cool x3-Fuck you
Land of the fat plastic free-Bullshit
The national debt don't bother me-Bullshit
Formaldehyde beer, home of the brave-Bullshit
They took punk and made it new wave Bullshit
Chorus
So wave that flag and buy a gun-Bullshit
Vietnam, the war we won-Bullshit
What's America mean to me?-Bullshit
I think I'll move to Germany-Bullshit
Chorus

SOMETHING TO PROVE

What happens now?
And where do we go?
What the fuck have we got to show
For ten long years of playing a game
Happy with a media name
Do we join together
Or do we grow apart
It's serious now
It's time to start
Cause there's a future
If you want there to be
But the choice is yours
It's not up to me
We've still got something to prove x2
It's not how you dress
It's how you live
It's not what you take
It's what you give
The answer isn't in violence at shows
Fuck up your clubs
If you want them to close
And the answer isn't
In the beer you drink
Use your mind, man
Start to think
Do we stand still or do we move I think we still got something to prove
We've still got something to prove x2

WHATS THE SCOOP ?

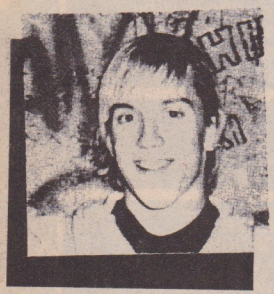
By Alisa Schulman

This month's question:

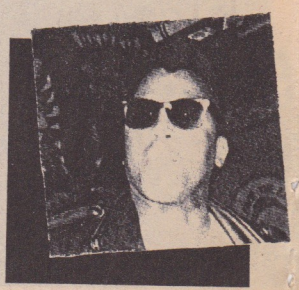
What don't you believe anymore?

Stuart, San Pablo CA
"I don't believe in all-or-nothing thinking anymore. I don't think issues are black-and-white anymore. Life changed my mind. I used to think things were all-good or all-bad, you know...I just don't think it's that clear-cut anymore."

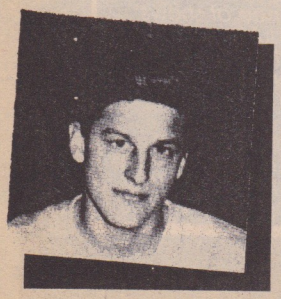
James McKinney, age 20, Oakland CA
"Pain. I don't believe in pain anymore. It's something you don't get used to after awhile."



Chris Vonpohl, age 17, Moraga CA
"Santa Claus. Religion. I don't believe in the C.I.A. or any shit like that."

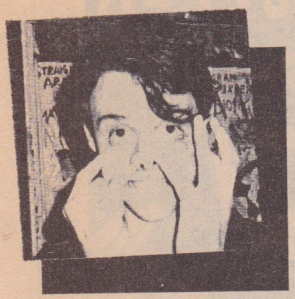


Orlando, Oakland CA
"Oh man! We're talking about a book now! What don't I believe!? I don't believe that this world really exists! I believe we're a bad alien experiment, and when someone's gonna pull the plug on this experiment, our asses is grass!"

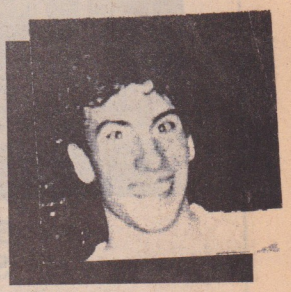


Kyle, age 18, Berkeley CA
"I don't believe in anything."

WHATS THE SCOOP ?



Hugh Krogh-Freeman, age 15, San Francisco CA
"The toughness of punk; being tough and rugged just to be punk. Being exposed to different things, being exposed to new energies new sounds changed my mind."

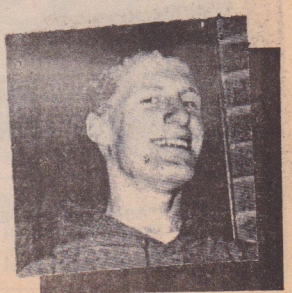


Robert Celli, age 19, Millbrae CA
"I don't believe you can get anything for free anymore, as I found out recently. I don't believe in God as much as I used to when I was a little kid. I used to go to Catholic School and it just kind of wore off over the years—I don't know why. I kind of believe that there's a Supreme Being, but I don't really believe he's working as often as he should be."

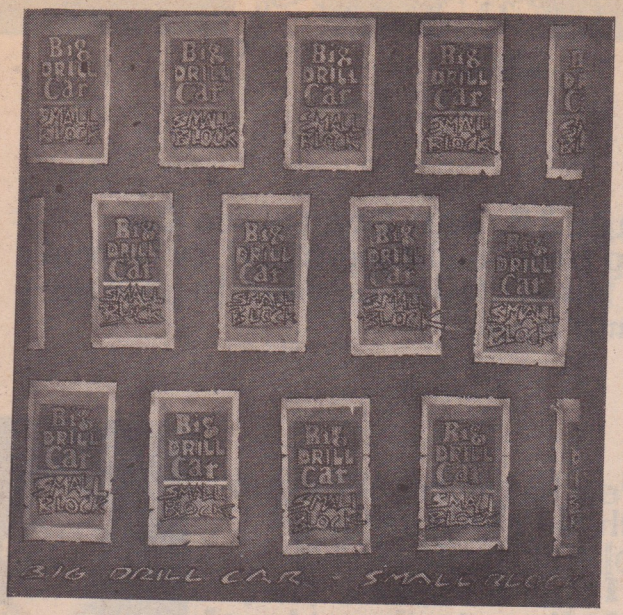
Rich Scramaglia, age 21, Burlingame CA
"I just got back from Europe and I don't believe America's the greatest thing in the world anymore. Every place is poor and we aren't. We use a lot of resources and stuff like that. They just don't have much."

Anna, age 18, Berkeley CA
"I have trouble believing in God anymore. I don't believe in religion at all, really. I believe maybe there's something, but I don't believe any one religion is right. There are so many religions, and they all say 'our religion is right and all the other people are gonna go to hell'. I don't believe that any one religion is the true religion."

Melvin Reynolds-Smith-Jackson-Bloom, age 25, Kensington CA
"I don't believe in the concept of self-actualization. Because of the duality of the simplicity of the reality. Whereas, in relation to the fact that it's all relative, when subjective to the final cause of the first dismissal. Therefore, reason is nonexistent."



Jim, age 20, Palo Alto CA
"Anarchy. Just because I came to realize that it places too much faith in independent human nature and since humans are too unpredictable on their own, something like that would not really work in and of itself."



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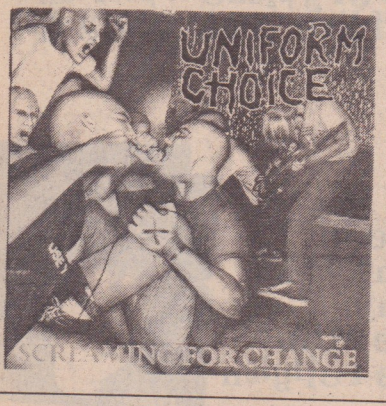

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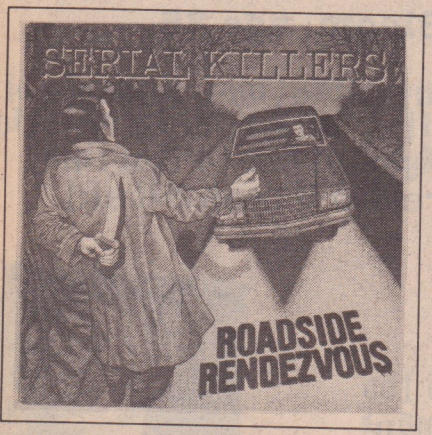

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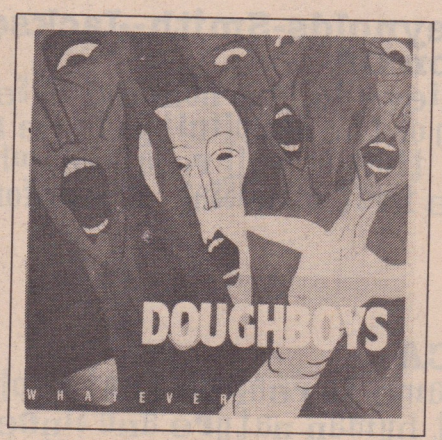

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Scene reports

Sydney- Ha, you thought I was gone for good didn't you, but I'm back so suffer along punters.

UNDER THE INFLUENCE have been playing around a fair bit of late at various places and just seem to get better. U.T.I. has 3 ex-death mission members and have a fairly original sound. If I must label them, I'd probably say they sound like a cross between early Gang Green and Challenger Crew. They are to have three tracks on a Waterfront Records compilation put together by Randy of MASSAPPEAL. It should be out in January '89.

MASSAPPEAL just get better and better. They recently lost the services of bassist Kevin (who left to join Western Australia's Cremator), and he has been replaced by Sean ex- My Heart Bleeds For You. To give you an indication of the way they sound now they have probably slowed down a bit, but pumped up the intensity, emotion and heaviness by 300%. Their new songs in my opinion are far better than their old ones just for pure power and emotion. Their album has obviously been delayed (again!) but they should be recording early in '89. Let's keep our fingers crossed.

MY HEART BLEEDS FOR YOU have split and Sean has joined MASSAPPEAL while Jamie and ALF (guitar and drums) are forming a new band that is along the same lines as Dag Nasty and All. MY HEART BLEEDS FOR YOU's mini album Stress Out has finally been released after many delays.

TERRIBLE VIRTUE have been smelly of late due to their bass player not knowing what deodorant is and their singer only eating free range bananas. Peter from T.V. also plays drums for LOVEAGE. T.V. have a very varied style incorporating a large number of influences ranging from UK hardcore to D.C. emo core. Demo soon so I'll have to get back to you on that one.

LETHAL OVERDOSE have released their demo (which is available for $3 to address below) and also have three songs on the waterfront comp. They won't be playing again until February 1989 but are apparently looking for a second guitarist so they should sound awesome. LETHAL OVERDOSE for a sound comparison still sound like Minor Threat but a metal edged No For An Answer would be closer. P.S. Buy the demo.

DROKK have another new line up after adding a new sound guitarist and since Snuffy from TERRIBLE VIRTUE has joined them also to share with them his unique vocal talents. DROKK have stayed true to their crossover/ speed metal/ hardcore blender oi, jazz fusion sound and rumours have it they may be recording an L.P. soon, so look out punters!!

HELLMEN have just released their 2nd 12" "The Bastard Sons of 10,000,000 Maniacs" Victor (ex-RATCAT) has joined as 2nd guitarist. However if you ask me, they have just gotten boring and lost all intensity. They have returned to their Detroit roots and to me that's boring. Oh well, one mans nightmare is another's dream...

ROCKS have another new line up, with Bill singing; Peter moving to guitar; the original bass player returning and have more to owe 7 Seconds, Ramones, Black Flag, and D.I. for their sound than anyone. Their

uniqueness in Sydney is like a breath of fresh air and considering the fact they've been at it for over 10 years earns ROCKS the right to be recognized as one of the all time great Sydney bands.

HARD-ONS despite rumours of an imminent break up the HARD-ONS have been gigging around quite a bit lately and have teamed up with the UK's Stupids for a limited edition, yellow vinyl, 10" split called No Cheese and are apparently due to record a new album in 1989. Good luck guys.

ASYLUM have been quiet of late but have just released a 12" mini album on Waterfront. Hope to see them gigging again soon.

LOVEAGE have lost the services of Craig (ex- Vultees and DROKK) and Matt from DROKK has been filling in for them. Their sound incorporates influences like Dag Nasty, Blondie, Soulside and Descendents and their power-pop sound is great. I hope they achieve big things.

Anyway, that's all for now, untill next time keep smiling.
Dick D.L./ 5 Mandur Pl/ Caringbah 2229/ Sydney/ N.S.W. Australia

Addresses: MASSAPPEAL/ P.O. BOX 336/ Cremorne Junc. 2090/ Sydney/ N.S.W. Australia... MY HEART BLEEDS c/o Jamie and Sean/ 196 Albany St./ Petersham 2049/ N.S.W. Australia... DROKK c/o Rod Hunt/ 16 Kamira Rd./ Lilli Pilli 2229/ Sydney N.S.W. Australia... LETHAL OVERDOSE/ P.O. Box 90/ Sylvania Southgate 2224/ N.S.W. Australia... ASYLUM, ROCKS, HARD-ONS c/o Water Front Records/ P.O. Box A537/ Sydney South 2000/ N.S.W. Australia... HELLMEN c/o Immac Promotions/ 113 Avenue Rd./ Mosman 2088/ N.S.W. Australia.

Adelaide- Between 20-30 bands in Adelaide play a style of music which is thought of as being alternative from the mainstream, apart from the music which has such an original sound people find it hard to label most of the independent music in Adelaide is refered to as thrash, Post Punk, or Grunge Rock n Roll. There is a low percentage of venues which cater to alternative style bands and of course the multitude of music (in most aspects) is dominated by styles which fit into the mainstream classifications. Nevertheless, alternative music in this city is looking better and better all the time, although the venues are limited bands are playing regularly and there is usually at least one good show a week. Two of the venues have good quality PA systems with a good sound. The Century Hotel is Adelaide's main alternative venue which is reliable for good shows, sometimes with five or six great bands playing on one night. Some excellent interstate bands play there from time to time. An FM radio station, 5MMM, has a variety of independent and alternative shows. There is a good selection of well stocked record stores. and there have been some great releases by local bands. either produced by one of the two independent record labels in Adelaide, Dominator Records & Tapes and Greasy Pop Records or released by some of the independent labels in Melbourne and Sydney. Last October Dominator Records, which only recently started up, put out its first release on vinyl a ten band compilation, Are We Still Here. Dominator have a whole list of bands they plan to release in the Summer and Autum months of this year. Two of the releases will be out right away, a HOT TOMATOES' album and a 7" 6 track EP by ORDER OF DECAY. The Greasy Pop label tends to cover styles of music which are not as harsh flat out sounding as thrash or punk and the bands are more rock'n'roll-oriented. Some of the bands released by Greasy Pop are The EXPLODING WHITE MICE (their latest album released is Brute Force And Ignorance), BLOODLOSS (Human Skin Suit), The SCREAMING BELIEVERS (Refugees From The Love Generation), LIZARD TRAIN (their most recent album is Slippery), The TWENTY SECOND SECT may also have a 12" EP out shortly. Reactor Records (a Melbourne label) released an album in August by WHERE'S THE POPE?, Straight Edge Holocaust, one of Australia's best selling independent albums overseas. The MARK OF CAIN have a new single out on Phantom Records in Sydney. Look Out.

ARE WE STILL HERE: This compilation album is the first release from the new independent in Adelaide, "Dominator Records and Tapes". All the bands have been playing at venues and parties around Adelaide over the past months. The bands are The MARK OF CAIN, ANTIREASON, HOOT MCKLOOT, WHERE'S THE POPE, The TWENTY SECOND SECT, FEAR AND LOATHING, The THINGS (split up), STIFF KITTENS, DEAD RINGER, and HAPPY PORPAK (from a year back temp. reformation). Dominator Records held a 10 band show to launch the record at the Century Hotel on the Friday and Saturday nights, the 26th and 27th, last August.

To be honest, I consider this record to

be one of the best records produced in Adelaide that the music industry has seen. It contains some of the best alternative bands in Adelaide at present and there is an exellent choice of songs which all fit in place with one another and are a well balanced combination of styles. One of the main reasons I like this album is I find there is a lot of innovative and original sound in the songs and the expression and lyrics are unlike the norm and have a lot to say, which are full with new ideas and things to think about. There is also an insert with all the lyrics on it which is an important supplement for the record. Together with the artwork on the cover and the music the album is whole and complete and a nicely finished package (except when my cover comes unstuck!). To see what reaction and opinion people make of this album only time will tell but it already has made quite an impression with some favourable writeups and only after a few weeks it reached number one in the independent charts compiled by 5MMM. WHERE'S THE POPE have an established following and bring the crowds whenever they play. The night of the Dominator/ Are We Still Here record launch there was one of the largest numbers of people ever to be at the Century, and WHERE'S THE POPE being one of the bands. The band is entertaining and people have great nights out slamming and dancing. They are also good listening. either sitting back during the night or on record. *(OK, OK, how much did Frank pay you to say all this?...Tim)*

ORDER OF DECAY are also an up tempo and energetic band. The band has been together for less than a year. The music is technically very good and excessively fast

Scene reports

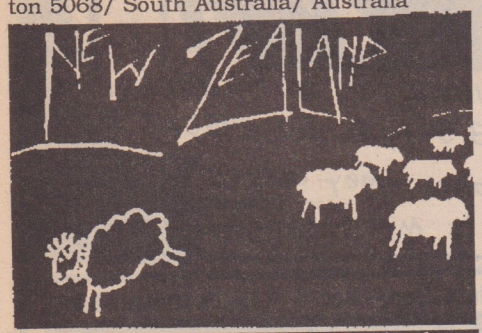
and intense. The majority of songs are their own and the band has an original style. Bite Or Be Bitten.

THE HOT TOMATOES: This band got started about a year ago apart from the singer and a 2nd guitarist. All the members are from (the band that got banned from every pub they ever played at due the out of control mayhem and exhilaration at their gigs) The Filthy Scumbags. All The Hot Tomatoes songs are originals, they are very lively and full and there is a good bond of musicians in the band who utilise their potential.

THE MARK OF CAIN are a very tight and intense 3 piece band. Their intensity is not in the way of hyper exertion but more of a solid heavy bass sound with an uneasy angry sounding guitar to give the band a strong. demanding presence.

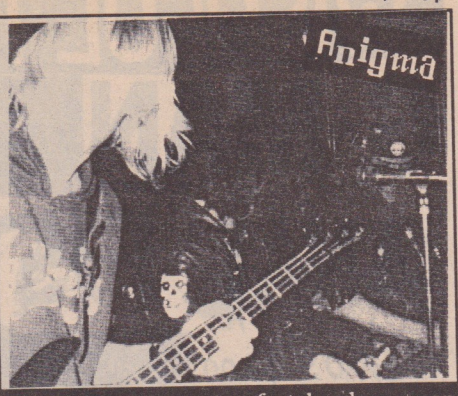
Other bands to mention are HOOT MC KLOOT (original thrash/punk and some reggae), TOXIC AVENGERS (fast thrash style), IRON SHIEKS (crossover), STIFF KITTENS, LIFE AFTER REGAN, FESTED VESTOONS, BEARDED CLAMS, and DOOMSDAY HOUR.

For any information on bands, record labels, fanzines or anything to do with music write to...
Loud Mouth Fanzine/ PO Box 201/ Kensington 5068/ South Australia/ Australia



Hello from Auckland, New Zealand just to show there's more to this fair country than Americas Cup and Kiwifruit (the latter more important to my money situation than the former on occasions). Okay , for a start a general rundown on the "scene" (I use the term loosely) in Auckland, city of 1 million people. There are gigs about 3 times a month, but this could change to 8 a month depending on circumstances. Venues: University Cafe pulls about 150-300 people, it's an all ages venue with alcohol on sale to anyone, no cops, but alot of trouble with people setting off fire alarms causing it to be closed down, or limited to only so often. Mostly a guy called Simon Coffey organised them for his label Onslaught Records (PO Box 35-469/ Browns Bay, Auckland) which has released 2 7"s, 1 12" and 1 LP for various bands I shall go into later. Rising Sun Hotel holds alternative gigs, it's got no dress restrictions and if you get pulled out by cops, too bad. Conexions Nite Club have a live band every week , cheap beer etc. Every so often a "punk" band will play, it's a bit small, but a good place to go with a good alternative crowd. Liberty Stage: Punk Bands do play every so often but limited, because one gig got closed down by cops for underage drinking; 30 arrests, fines for the pub etc. Standard Club is an old warehouse destined to become the real alternative venue with a BYO license. Most cops ignore underage drinking in a place like the Standard Club, but they might close it down after violence, etc.

Bands: Start with ANIGMA, a hot speed-metal band, good guys, tight fast and heavy, they have lyrics about leper colonies and other things which I can't work out. They play Misfits and Metallica covers, good band to watch and dance to. They have a track on Onslaught's comp LP Chop, Chop, Chop coming out January '89 and an EP from ANIGMA in March '89. BYGONE ERA, been around three years or so, have changed from



p: Robert Henly

'79 punk to screaming fast hardcore, personal lyrics with possibly the best drummer in Auckland. They have 2 releases to date on Onslaught and will also be on the Compilation LP. THE WARNERS, a good hard rocking band, have no label but high energy Rock'n'Roll (MRR seem to dislike them). Their album is out on Onslaught Records called Hit and Run, well worth checking out. The LP is a pretty good representation of them live but does not convey the energy or power of their live performances. SECOND CHILD; I used to dislike them but now they've improved to a mid-paced powerful band with a singer who actually sings. They have a good following of their own especially among females. Ex-ALBINO SLUG members went onto form S.P.U.D, after the former drummer left to join BYGONE ERA. They're bloody good, have been likened to the Butthole Surfers but with the heavyness of early Swans; but they really are totally unique. They are on a BiF'm Student Radio Compilation Tape, and are also planning vinyl on Onslaught as well as appearing on the Chop, Chop, Chop LP. OUR KIND play early-80's style punk with DK's covers thrown in; they play every so often, but have a bit of trouble with venues (probably the lack of ego). BROTHERS GRIMM/ SKIDROW BURNOUT: Two Gothic Style bands (that's Death Rockers to all you Americans), they organise their own gigs which are full of black hair, black clothes, depressed people (Just kidding, some of my best friends are goths - ha, ha). Actually let's get off their cases considering they've already had to deal with being labelled a suicide-pact cult already this year by the media after two of them committed suicide. Trust the media to show absolutely no sincerity at all and to just blow the whole thing totally out of proportion for the sake of selling their paper. PHOBID play a fast thrash metal style with a screechy singer. They're good fun, I don't know what's happening to them though. SOUTHERN RATS are new with a Rockerbilly edge, fun band, good blokes (people for all you foreigners who either haven't seen "Crocodile Dundee" or have had the good taste not to), they're planning to record with The Gutterwizard Studio and label - a bunch of blokes (people for all you forei...) who are starting free gigs if you've got a 'G' Card. Others I know a little bit about are FISH FOR LIFE, CUBAN WAR POETS, MINISTRY OF COMPULSORY JOY, RED SPIT, TRENEY LOPEZ EXPERIENCE and THE GUTTER WIZARD STAGE BAND. A friend also informs me that by the time his band is formed there will be no Auckland Scene because from the minute they plug in and hit the first chord everyone witnessing the second coming will be immediately blown away. He's full of shit but I have given you fair warning.

Zines: One called Total Hardcore c/o Andrew/ 9 Reihana St/ Orakei, Auckland 5/ N.Z, a total Music zine with no N.Z. coverage which is a shame. Also, Andrew wrote a scene report in MRR #57 in which he said there is no scene in Auckland. The funny thing is that I've yet to see Andrew at a gig - So Andrew if you want to keep the scene alive, Support it!!! A.N.I Fanzine, c/o Scruff, 13 Calgary St, Sandringhëm, Auckland. It's had 4 issues out with the 5th out soon, a mixture of soundz, politricks, and creativeness. My zine, probably the best in New Zealand (as voted by me, ha ha) is called D.S.F.A, 3rd issue out now, includes Music, Politics, Art, Poetry, Reviews etc; at 40 pages it's a good read, write to my friends in Tauranga for a copy -D.S.F.A, c/o Marcus/ 13 Victory St/ Tauranga (Marijuana Capital of the World - don't stick that on the envelope unless you enjoy getting woken up at 2:30am by a dozen sniffing dogs).

I think that covers the so-called 'scene' - it's been fun, I don't particularly like punks and/or Conformists in the alternative, I sometimes criticise the bad points and now a death threat has been served by a small group of people, who now really hate me. Remember there's supposedly no rules in the Punk Scene so just be yourself. There are no rules in this scene just a big shackle that everyone's tied together with called conformity. Oh well, write me please. This was written by:
Rob/ 29 Argyll Rd/ Greerton, Tauranga/ New Zealand

Asian countries are less involved in the punk movement. The Philippines is probably the most or one of the most involved in the scene. 50% of all the youths are punks and are mostly the ones running the movement. After 2 months in the islands, I can plainly see that their scene is well organized and is largely expanding. Most of the punks have done a lot to keep the scene going, but the most important person of them all is a person named Tommy Tanchangco. He runs the main punk label called "Twisted Red Cross". He and some friends help develop the scene from the early '80's. Being one of the members of a contributing band, CHAOS, he shaped up the movement. CHAOS have already been defunct but it led to the formation of other bands. URBAN BANDITS, DEAD ENDS, WUDS, BETRAYED, and PRIVATE STOCK are the oldest bands in the scene. DEAD ENDS are the only one still alive. They have already 3 tapes out on "Twisted Red

punk[2] (pŭngk) *n.* 1. *Slang.* a. An inexperienced or callow youth. b. A young tough. c. A passive homosexual; catamite. 2. *Archaic.* A whore.

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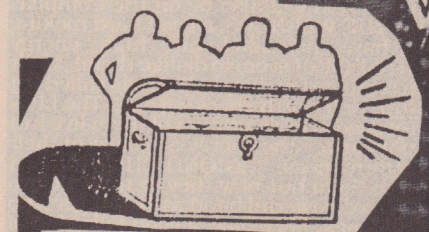

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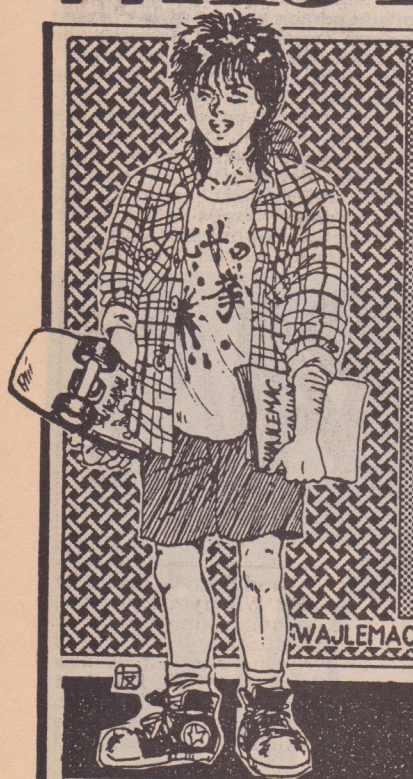

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Ethnic Faces

Cross". URBAN BANDIT'S vocalist, Arnold, has formed a new band called MUSIC FRONT.

After the first generation of punks, others have followed. INTOXICATION OF VIOLENCE have their own release, also from TRC. Their drummer, Undo, is replaced by Ex-INRI'S drummer, Rick. There is also some talk that the vocalist, Xeres, will soon be replaced. DECEASED also has their own release, same with V.O.D., GEORGE IMBECILE AND THE IDIOTS, R.D.A., and THE PHILIPPINE VIOLATORS. Under another label called "Martial Law Babies", are bands like THE SAKE, DEAN'S DECEMBER, UNDER BLUE SKIES and VIOLENT PLAYGROUNDS. DEAN'S DEC. drummer, Gregson, has left and put THE SAKE'S drummer, Paul, to fill in the place. ETHNIC FACES is also another band who has been an influence.

A magazine called Herald X is the most selling zine ever. Followed by other zines like The Score, Spider Mag, and Jingle. Herald X is published by T.R.C. main man, Tommy T., and is about the world scene and their local scene. It is like MRR in some ways. They also have punk stores like Khumbmella and Apple Picker. One of their shoe stores, Lusciano's, makes custom made creepers and boots. Whatever style you want made, they can do it and their soles are made from airplane tires, which makes it long lasting. They also have real cheap records and punk stuff, which can be considered rare.

The punk scene in the islands deserves to be recognized and known. I don't know much of the bands' addresses but here is their label's address: Twisted Red Cross/ PO Box 2304/ Manila, Philippines. All of them speak English, so there is no problem. Any info on bands or tapes can also be obtained from me. I also have a compilation out with some Philippine bands on it. Please write me: The Bat Zine/ 7636 Caldy Pl/ San Diego, CA 92111. That's California, USA. If you care to know. Anyways, spread vegetable rights and peace. Later guys!! Robert Vazquez.

P.S. My zine can be obtained by sending a dollar to the address above. Thanks also to The Bat Crew, who kept things running while I was on vacation.

It's Manuel here from Vittorio Veneto, a town 200 km. from Milano in the north-east of Italy. This is my first report, I want to tell you some stories about Italian bands. Our local scene: I'm the singer of NICOTINE SPYRAL SURFERS a garage punk band with '60's influences. We made some gigs with Sick Rose, Planets and Fuzztones (during their last Italian tour). We play original songs and covers by Sonics, Lou Reed, Stooges, Social Distortion, etc. At the moment we can't do gigs because the bassist Stefano and the guitarist Marco are doing military service! For demos and live videos please Write to: Marco Posocco/ via Soffratta 9/ 31029 Vittorio Veneto (TV).

Other bands are: MAD NOISE (hardcore influenced by Indigesti, Negazione, Raw Power) and KLOSTRIDIUM TETANI (a metal band that recently put out a new demo). These bands are going to make a lot of gigs in 1989, but it's very difficult to find a place for concerts, and our local bands usually do 3-4 gig in a year, it's a bad situation for us.

Further info about our scene: there's a good fanzine, the title is Scaloger, you can ask for the second issue writing to: Elide Biagini/ via Daniele Manin 44/ 31027 Spresiano (TV). It features a lot of addresses to contact bands from all Italy, not only punk hardcore groups. My zine Nashville Skyline won't get out anymore, but I have some copies of the 5th issue, if you want to get it, please write soon to my address.

I do a Nashville Skyline radio show on Radio Vittorio Veneto 90.3 and 102.8 mhz

FM every day (except Sunday and Tuesday) from 8:00 PM to 9:30, and I give airplay to all bands that get in touch with me. There is another radio that features a lot of underground music and news, it's Radio Base 81. They also have a record label (they released the first record by RITMO TRIBALE, a rock band from Milano). You can write to Radio Base 81 (radio and label); the address is: Via Tonon 24/ 31015 Conegliano (TV).

Other news from Veneto (our district): a new single by A.C.T.H. will be out when you read this report; maybe you know their first LP, Ultimo Party, a good example of melodic punk rock. It's a great band according to me! Contact them writing to: Romano Ferretti/ via C. Abba 1/ 37126 Verona. UPSET noise will probably release a new record on T.V.O.R. For info write to: Lucio Druisan/ via Scararmuza 4/B/ Mestre (VE). The MONKS from Udine, will release a debut album soon, on Flying records: their demo was reviewed by Maximum Rock'n'Roll (see issue 63, August 88). For info write to: Fausto Cosatto/ via Irene da Spilimbergo 41/ 33100 Udine.

If you need an efficient mail order to get Italian records, write to: Adriano Di Gaspero/ via delle Cave 1/ 33040 Faedis (UD). That's all for the moment: maybe you'll find this report a bit thin, but I hope you like it, I have done my best! If you need more info, or if you want to swap records, write to my address: Manuel Gentile/ via Fucini 2/ 31029 Vittorio Veneto (TV) Italy. If you want to send stuff for the Nashville Skyline radio show you can also write to: Nashville Skyline, c/o Radio Vittorio Veneto/ viale della Vittoria 282/ 31029 Vittorio Veneto (TV)/ Italy. Thanks a lot for your interest and help! Hope to hear from you soon!

Yahoo! Here Pof and Reynald again, for our second ride in MRR. When you try it once, it seems that you no longer can get rid of it: scene report mania is in our blood, but of course you can write us and tell us how boring we are. Well, on the whole, Parisians are boring, but let's admit it: we're the cream of the crop, sorry but we don't have mohawks and we don't ride skateboards in case you'd like to know.

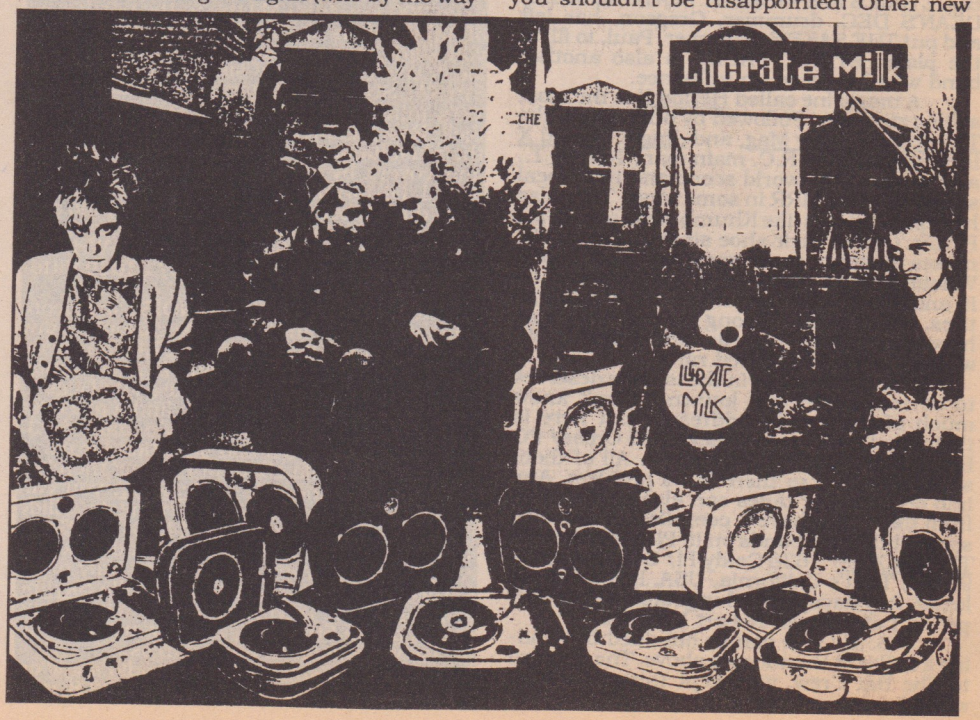
We're really having a nice time in the capital, as there are always some nice blokes on strike in the public transportation serv-

ices. We respect the right to strike, but the whole affair is really getting over the top (right now military trucks help people from the suburbs to come to work in town!). The so-called Socialist government said it wouldn't yield, not this year anyway, so the situation is in a dead end at the moment. The strikers belong to a union linked with the Communist Party (or Stalinist party!) and it seems to be one more play to bring pressure to bear onto the Socialists in power. These two left parties can't get along, like dog and cat, and the Communists are never as loud-mouthed as when the Socialists are in power. The Communist party lives in the past, maybe they'd better kick out the old guard and move forwards. Anyway, politics is their game so why should we trust them? We just notice that industrial actions don't take place as often when the right is in power.

Some cheerful words about the National Front right now; we have the pleasure to announce you that one of the leaders of it died in a car crash last November, so after all there is a kind of justice. His replacement looks like your average SS guy, so he should be quite successful. The results of the referendum for New Caledonia were positive. So there should be a 10-year preparatory period in order to improve the situation and prepare the final outcome which means: Will the territory choose independence or not? Still, we must point that the abstention rate was very high for a country like France. Only 37% of the electorate went to the ballot boxes. The judiciary situation is not really favorable for the Basque independence prisoners who are scattered throughout the country, awaiting their sentences or their expulsion. There are about 30 of them, most being of Spanish nationality. About 15 are on hunger strike to protest against the deplorable conditions. Their families' right to visit them was withdrawn some time ago, and they don't have the status of political prisoners, they're just considered as terrorists. There's a shady deal/treaty of extradition between Spain and France, so refugees who flee from Spain are denied their rights to protection and refuge. Torture is not unusual against the Basque militants in Spain, so it's probably not so different here. Nice surprise, from two so-called social democracies. The other day a young female French Basque militant was tortured by two masked men, who left her unconscious, their signature was a Swastika graffiti. In case you didn't know, Basques live on both sides of the Franco-Spanish border, and each side has its militants. In France, the independence of the Basque part would be really utopist I guess, as there are almost no resources in this area. The situation is totally different in Spain, where it's the other way round (and this is why the Spanish government is totally against the independence of the Spanish Basque part!). We wouldn't deny the fact that these factions often resort to terrorism (sometimes blind actions of violence) but it is also true that several of these inmates were imprisoned on sheer assumptions and no viable proof was found about their guilt. Autonomist and independist militancy often occurs in times of hardship, but is really understandable to a certain extent in a country like France, where centralization is in its utmost state: so much money invested in the Paris and big cities areas, whereas the rest of the country is almost left abandoned. Coming from the western part of the country, I've witnessed so much unfairness, what do us people have to make our province live? Tourism and agriculture? Well, I'm afraid that doesn't allow our youth to live there if they want to, because there is no choice except moving to Paris. I (Reynald) did it, as I wanted to, but many youth have no alternative but working their asses off on a shit job in the capital, just to be able to pay the rent. This is not a future! As for my fellow Parisians, if you think I'm being jingoistical or pseudo-nationalistic, or else, maybe you should travel in your own country once in a while to check it out, instead of judging without knowing. This part may raise controversy, but this is my personal outlook on the country's situation, and as Tim asked for more socio-political stuff in reports, here it is, hope you won't find it too boring.

Last funny note: in 1989 we'll celebrate the bi-centennial of the French revolution, we don't care much about that but it's amazing to see the commercialization of the event: right now you can buy tee-shirts, revolutionary hats, sweat-shirts, flags and even condoms with drawings of Marat or Robespierre on them, no kidding! After this serious and very important indication, let's jump onto merrier things...

First of all, we are sorry but some news in the last report turned to be inexact, but you know, the first news is gossip, and it's a favorite pastime in every scene (not that we've got a scene here, but...). HEIMAT-LOS did split up, as previously announced, but the name formed by 3 members is TEARS OF A DOLL and they also added a second guitarist. HEIMAT-LOS didn't eventually play a farewell gig (too bad but understandable!) with Fugazi. They were replaced by TREPONEM PAL, a very grungy band from Paris very similar to Gore, No Trend and even Swans. Very powerful stuff, but it's ok if they don't play too long. They recently signed a 7 year contract with Roadrunner (blek!) and their first LP will be out in February. KRULL played too and we were disappointed as they were not such a tight unit that night. They have half an LP side ready and it's good and powerful thrash; their label AUTODAFE RECORDS is now looking for a melodic thrash band who would like to share the LP. French bands that played lately were FLITOX (with Scream, who did, by the way, a disasterous gig) and they're not bad at all but maybe their singer could try to sing. LES GNOMES played before Naked Raygun, and their set was really enjoyable, definitely more metal-oriented than ever. A good and funny band to watch. A newer band, SMEGMATICS played before Naked Raygun too, but we missed them. They released a 4-track tape but we don't find it crucial. They play hardcore with a metal touch. The Rollins Band did too an incredibly great gig as well as God from Holland, but we'd like to tell you about the problems we have here in Paris with the stagedivers. They're getting more and more violent and don't even give a fuck about the music and message. Fugazi (who by the way were totally great!) had serious problems with them but did not hesitate to stop playing when the violence was at its boiling point. So please, foreign bands who are planning to come to Paris: don't be afraid to take a stand against these very selfish people (sometimes you don't even see the band playing!). BERURIER NOIR just returned from their first Canadian tour where they had great success; a record label out there is going to press their records and right now they're planning a U.S. tour!!!. French punk rock veterans, LA SOURIS DEGLINGUEE released their 6th LP last November, in their typical punk'n'roll style, but other influences are present too (funk). LAID THENARDIER, a band from Paris, released their second 12" on VISA Records; we don't like this band very much but the music is original and the lyrics are excellent. DAZIBAO released a new mini-LP on VISA too and all the songs are sung in Arabic, and it's great! GARBAGE COLLECTOR will release a new 12" on State Of Mind Records in February; they haven't played in Paris yet but we can't wait to see them live! The now legendary M.N.Z.F. EP is not out yet but the mastertape is allegedly on vacation in Italy, where the pressing costs are much cheaper (seems everything is cheaper abroad! ha ha!). The Autodafe 4-band compilation EP is not ready to see the light, HEIMAT-LOS won't record new tracks and APOLOGIZE have some trouble getting a new bassist. We have also heard a new band from Paris called the ELECTRIC BEES, playing half ska (not in a very original way) and half hardcore a la early 7 Seconds. It seems that this new wave of French hardcore hasn't much originality to offer (including the now famous COSMIC WURST, though they are the weirdest band we've ever seen—the last time we saw them they were playing totally naked with some blue paint on them!!!) except for some standard cliché music fit to stagedive to. ORIGINAL DESEASE from Pontarlier were scheduled to open for S.N.F.U. from Canada next week in Paris but they decided to throw in the towel, as they need to practise in order to get a new repertoire, and will be back, ready to play in 6 months time. Their 3 song Ep on Est-Ce Bien Raisonable Records is still available, so get it! Rumors are that SCRAPS (brutal thrash in a Japancore style) from Lille, are planning to tour Britain next summer, so if our Brit friends think they might help, write them, We know you like noise so you shouldn't be disappointed! Other new



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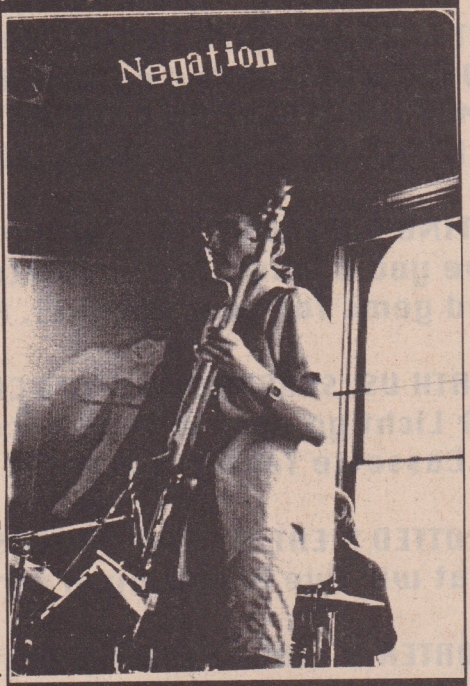
bands include PURULENCE (Napalm Death meets Carcass), WITCHES VALLEY (Cramps meets old DK's), LADY FUN (ska), GIRLS IN LOVE (punk rock), DAGGERS (ska-disco-reggae) and the list goes on... Jungle Hop Records released the Sic/Rose Rose split LP from Japan. New Wave Records is going to release the Agent 86 LP from the USA in January and then an LP from a band coming from Los Angeles called Malicious Grind. New Wave Magazine is now called Street-Thrash. And now let's see a brief summary on other interesting music: There was a cool reggae/ska event last November, it was a fun and relaxing night, with a decent atmosphere, no violence, dancing, great bands with great music and something to say (well, most of them had). LES CAFARDS (ska/punk/new wave style) warmed up the crowd, then came LA MARABUNTA who played many ska/rocksteady classics, plus some of their own stuff. Maybe you'll find that we insist too much on this band but they know how to have the house skanking, yeah! They'll soon release their first 12" on Terminal Records! Afterwards, a new reggae unit played called HUMAN SPIRIT. This big band plays lively and spirited (what else?) music with good lyrics to boot! A great stage presence too! AUSWEIS & PUPPA LESLIE, Paris powerful rub-a-dub band, played only six songs and most were new titles. They had the crowd cheering, roaring and all!

LES THUGS are, without doubt, the best French band at the moment, they come from Angers and have already two records on Vinyl Solution (UK) so get them! If you like musical styles other than hardcore and thrash, maybe you should consider giving all these ska/rock bands a try on your turntable.

Right-o, we guess that's all (and well enough) for this time, hope to hear from you soon. Cheers and think positive (no, you don't have to be straight-edge for that!). Paix, amour et fromage de chevre!
Reynald and Pof/ B.P. 325/ 75625 Paris 13/ France

P.S. Scene Plongeon (zine) #3 is out now (88 A4 pages with 55 pages for hardcore/thrash and 33 pages for ska and reggae). It costs 10 ff + 5 dollars postage (sorry but it's quite heavy!). You can get it at the following address: F. Dornier/ II allee Bach/ 44800 St-Herblain/ France. And if you want the contacts of the bands we told you about, you can check them out in our last scene report! Many thanks to Duque Brothers (Columbia), Maurice Forrester, LES THUGS for being great and to MRR for printing the garbage we send them!

Hello children— Chris from Winnipeg writing, here. I'm on my X-Mas break and I'm watching Morton Downey Jr. while I'm typing this. Before I get on with the scene report, I just want to throw my few cents in about Morton Downey Jr. - Yeah sure he's irrational, ill-informed at times and he represents the regressive swing to the right N. America has taken, but hats off to him for having his TV show on air because at times you actually get to hear the other side of issues in a straightforward manner. Even liberal-pablum-pukers can like his show!! One thing— he refers to Liberal types as "pablum-pukers". What do conservative-types puke? Their bosses' shit (apologies to Morticia Blech for stealing her joke)?? Well, I'm a pablum-puker and proud of it, then.



photos: zedgrau

Winnipeg, for those of you who flunked their Geography tests in grade 6, is a city of over half a million situated right in the middle of Canaduh (That's C-A-N-A-D-A. NOT A-M-E-R-I-C-A. Is there a difference?). This makes Winnipeg an oasis of music, culture and neat things, in between Calgary and Toronto. Yes, hard to believe, huh? Especially after hearing so much from snobby Easterners and Westerners who live in the "cool" (trendy) cities like Vancouver, Toronto, etc. that Winnipeg is Boondocks-ville where we go play in wheat fields for amusement, or something. I'd like to see a Vancouverite even TRY to brave a prairie winter! HA!!

To start things off, I'll tell you about the various political happenings in the town. There's been an OK number of demos, marches, etc. not to mention some dedicated organizations doing things, such as the Winnipeg Co-ordinating Committee for Disarmament (WCCD), Manitoba Coalition of Organizations Against Apartheid (MCOAA) the Manitoba Animal Rights Coalition (MARC. Formerly Students Organized for Animal Liberation) and various anti-Free Trade groups. More on them later.

The highlight of the year was the Federal Elections, where the Progressive Conservative (???) Party won a majority government AGAIN, under the leadership of the lying chin himself, Bryan Mulroney. Things are gonna get scary because they pushed the Free Trade deal through very quickly, saying that they wanted to reach a Jan. 1, 1989 deadline. The truth is that they wanted to get it through Parliament as quickly as possible before resistance and protest got too big!! Oh yes- for those of you who don't know, (Especially those who don't live in Canada- the US and International media flatly ignored the FREE TRADE issue, ever since the first day) FREE TRADE is the elimination of tariffs, and duties to allow the U.S. greater access to the Canadian market, even though we are Americanized enough! Free Trade could spell disaster for Canadians because it could cost jobs and such because of US corporate takeovers: not to mention there will be a flood of cheaply made products coming in from the States. The Tory government says it will benefit Canadians... maybe Canadian CORPORATIONS, but....

Near the end of the campaign trail in Mid-November, Bryan Muldoon skipped into town a few times peddling Free Trade accompanied by the cheers of supporters and the shouts of hecklers and protesters. On Nov. 5, Mulroney was greeted by close to 200 protesters from various groups. Two young Torys appeared on the scene decked out in their Levi's and ski jackets, carrying pro-free trade and pro-Tory signs and they were promptly shouted off the premises. Later that evening, Mulroney visited a small town outside of Winnipeg called Selkirk, where there was a P.C. rally that he was to attend. We were there shouting, chanting and some of us sneaked into the auditorium where the P.M. was going to speak. It was weird cuz when you entered the auditorium via the hallway there were all these Young Conservatives all decked out in Young P.C. t-shirts carrying P.C. signs and Canadian flags, on both sides of the hall!! I was expecting them to "sieg heil" the P.M. when he entered!!

The evening went on and we shouted at the master of rhe-TORY-ic and handed out leaflets protesting the Tories plan to buy a fleet of nuclear submarines to patrol our upper Northern waters (so the Commies don't come and blow up an Iceberg or take over the Yukon or somethin'.) that would cost over $11 billion!! Most of the people refused to accept the leaflets or dismissed them as garbage or tore them up in our faces, without even bothering to READ them!! I gotta tell ya, being a group of 8 people surrounded by a few hundred irate Torys is SCAAAARRY!! What bugged me most is the fact that there were people in there that were my age (16) looking at me as an enemy. Sad. Anyways, most of the protesters weren't allowed in when the P.M. arrived, which was too bad cuz we could have had more people in there stirring things up.

Mulroney came to Winnipeg once again a few days before the election and had a rally at a local high school, and he was once again dogged by protesters shouting "NO DEAL!" and "NO FREE TRADE!" continuously. One of the protesters got biffed in the face a few times by an old lady and that was shown on TV that evening! He didn't retaliate, which was good because of the cameras. Another action versus Free Trade was the appearance of Anti-Free Trade and Anti-Tory slogans sprayed on walls EVERYWHERE downtown. Damn kids...

Also of note were a few interesting protests, including a march on the day of the plebiscite (is that how you spell it?) in Chile, where we all cast a symbolic "NO" vote to vote fascist dick-tator Augusto Pinochet out of power. There was a small march of a few hundred where we even held up traffic. (You decide whether that's good or not.) Another going-on was a small but successful protest against furs that took place at various fur outlets in the city. We (The Manitoba Animal Rights Coalition) got TV, newspaper and radio coverage!! The highlight of the little demo was when the owner of one fur store came out and started taking Polaroids of us, saying that he was going to turn them over to the cops. This isn't much of a threat because all of our names were probably in CSIS (Canadian

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Security-Intelligence Service- the equivalent to the CIA, here in Canada.) files already. MARC also staged an informational leaflet on the opening night of the Chinese Circus at the arena where it was playing. The Circus was using Gong-Gong, a panda, as their main attraction, despite the fact that animals shouldn't be humiliated by imitating humans and doing tricks for our enjoyment. Proceeds from the ticket sales, though, were going to help build a panda refuge, so we weren't really protesting. MARC's debt was also eliminated in November when we put on a benefit gig....

Culturally, we've got a few striking contemporary and other dance groups, along with several art galleries and theatres. Winnipeg also hosted the first annual Street Performers festival and our first Fringe Theater festival (which is an annual hit in Edmonton)...

Local Bands?? LOADS! Sadly, many have broken up. Recent (or semi-recent) casualties include SINNERS PARADE, SKRAG, CORPUS VILE (but that's just a rumour), XL ACTIVATOR and many others. Oh yes. MOURNING SICKNESS, one of my faves, have reportedly broken up too. Another recent passing was that of NEGATION, possibly Winnipeg's best worst band ever, next to LESBIAN BINGO (DIE, FED!!!!! NEGATION WANTS THEIR MONEY!!!!). They were so bad they were getting death threats if they were to play out again... personally, I liked them (not just cuz I was friends with them, not to mention the official groupie who catered to their every need ahem!) and they were on-target, lyrically, even though nobody could understand what was coming out of Jon's or Nusya's mouth. They split up in April, and then re-grouped without Nusya for one gig as: - F.I.L.T.H. . FILTH stood for many things, including Fuckin' Ignorant Little Trendy Hardcores and Fucking In Latex Terminates Herpies. I dunno, in the end, I think the reason why everybody hated NEGATION was because of heresy and that's it. I'll just finish my little self righteous rambling on NEGATION with the following quote from NEGATION's guitarist and vocalist. "We hardly practised, we sucked, we played out and we got your money. YOU LOSE!" They kinda reminded me of CRASS beoause everybody hated them but they didn't give a flying fish.

There are many living bands out there, and I'll just go over a few. You can find some of their addresses at the end of this report. Here goes.... D.A.C. (Dangerously Americanized Canadians) are a cool 3/4 straight edge band that play a good straightforward non-metallic hardcore. They started out as a "1-2-Fuck-you" band, but they have progressed with awesome guitarwork and hot double-kick drum-action. They sound kinda like early 7 SECONDS and definitely differ from the generic Speed-core that's oh-so-popular. Politically, they are right on, with lyrics that deal with evil corporations, defamation of women, racism and materialism. Live, they totally blister and a huge pit is always guaranteed, along with lots of audience interaction a la sing alongs and such (especially when they play "Get Off The Stage" and "Youth Uprising"). They've brought a mini trampoline on stage a few times to aid with stage-dives. My only criticism is that the "Youth-unite" rhetoric is kinda stale. The message is great, but the positive-sloganeering... yichh.... They have a 7-inch EP coming out by the time you read this, so write them and send 'em $3.50 and ask them about t-shirts... GLOBAL GENOCIDE consists of 3 tall punks and a short French parakeet on bass. They have come a long way in the past couple of years with their unique grunge-core music. The lyrics are rather DISCHARGE-ish with the old "Hatred-death-war-bombs-pain-fuck-fuck-fuckaaaaaaarrrrrggh" content. They haven't played out lately so maybe the band's broken up or somethin'... THE PIEROSE haven't played for a while, too but are still together- or so I've heard. They are a wild and fast thrash-HC band that avoids the metal and they like to jump around alot on stage. They also do a wild cover - of U2's "With Or Without You". If that ain't cool, I don't know what is!... VIEW FROM THE BRIDGE is a poetry-noise-experimental-type band with an eclectic line up. They sound like Sonic Youth meets Laurie Anderson in a mind tunnel. The lyrics are kind of John Giorno-ish, and the best part of the band is their homemade electric cheese-harp, which is a 'guitar'-sort-of thing that was made out of an old metal cheese slicer. Talk of a cassette is on the horizon. Blow up the TV transmitters!!... INNA RIDDUM is, you guessed it, a reggae band who have been playing the clubs, and are a blast to see. They are also known as LIVING DREAD, depending on the members of the band on any given night!... NASTY TEETH are a hot-gothic-type band along the lines of 45 GRAVE and CRAMPS. I don't think I should bother mentioning the fact that they dress like glam-rockers and wear make-up, which is, of course, a sin for boys. These guys have been the target for stupid ignorant remarks from reactionary-nasty-hardcore types because of their "Fuckin' Glam Fag" image. Who cares what they look like? The music's cool and the lead singer (who looks kinda like a brunette Axle Rose of Guns'n'Poses-er, Roses fame) sounds like Ian Curtis of JOY DIVISION. They do a hot cover of the CRAMPS' "Human Fly" and sadly, some really sexist song, the name of which I forget. They may come across as pretentious, but it's all in fun. They also have a dedicated following of black-clad fans... HONEST JOHN AND HIS MEN are a fun dance-guitar-rock-punk-garage band that do awesome covers of Joy Division's "Ceremony" and "Little Red Riding Hood" by some old '60's band. The lead singer is Mitchy Funk of PERSONALITY CRISIS (Remember them?) fame. Go see these guys! They kick and are fun!... CROWN OF THORNS - No city would be complete without at least one cliche generic speed metal band, right? As much as I like S.M., I find it hard to get into these guys, probably because of the long drawn out songs. I have yet to see a pit at one of their shows... ARTIFICIAL LIFE is Winnipeg's fave crossover band, with a dedicated crew at every show and they totally ROCK (octuple underline that) live! They've got a 5 song EP that's available for $3.50 ppd so write them, dammit!... CORNDOG is a drunkpunk band of Asexuals-styled "Woah-oh-oh" rock, and are fucking immature but fun, nonetheless. I haven't seen them play for a looooong time, so maybe somebody in the band died or sumthin'.

Other bands worth mentioning are the CRASH TEST DUMMIES, DEMENTIA 5, MERRY PRANKSTERS, AVANT GARDENERS, DAS HOOVER EFFECT, ONE PLUS ONE (totally cool!), WENDIGOES and FRICTION LOVECORE. They keep on springing up from nowhere. With any luck, a new club will open up, ever since THE CAULDRON closed. The CAULDRON was a volunteer run venue for punk, reggae, garage-style and all other bands, not to mention they hosted coffee houses, films and workshops. The coolest part of the CAULDRON was the free spirit there, it wasn't very authoritarian. It was also no booze (YAY!) but people managed to sneak in beers, and the place didn't get massively busted by the Winnipeg Donut-squads. As a frequent volunteer there, I'd like to thank everyone who played, payed to get in and participated. Also- extra special thanks to Ken, Kent, Mak, Mikel and etc. for starting the CAULDRON. It will be sadly missed. Too bad people in the "scene" took the place for granted... it could have survived if it wasn't for economical and personal pressures. Gilman's syndrome possibly?? The part that

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I don't like is how everyone's gonna bitch about how the scene sucks until some other wide-eyed fool, cr, soul pours their money into another venue. A benefit gig was held to raise money for a new venue which is way cool, because at least there's SOME dedication out there.

Zineage has been a wee bit stagnant but there are some rad fanzines out there. I'll start off by mentioning my zine, Acid Burns. Issue 1 sucked and issue two is sold out but issue 3 is going to be out this spring with articles on vegetarianism, native rights, plus loads of poetry, clip-art and reviews. Oh yes- and an interview with CONFLICT U.K., 44 pages for a buck postpaid or 3-37¢ stamps in Canada everyone else can send IRC's or $1 or 50 pence or 7 francs or whatever... use your discretion. You get free flyers, stickers and political leaflets with every order. Also I'm looking for advertisers, and if you're interested in trade-distributing zines for zines (or even zines for vinyl) let me know. And labels can send wholesale rates cuz I'm trying to start up a distribution.... The Lizard is a small pocket size zine with macabre-art, comics and creative writing. It picks up where Winnipeg's This Monster left off, in a way. Issue two is 24 pages for a buck post paid or 50¢ and a stamp. Highly recommended. Hipteen zine was Acid Burns' initial inspiration. It's been coming out steadily every few weeks for the past year and a half. Issue 20 should be out now, with the customary clip-art, poetry, not to mention a letter concerning vegetarianism by yours truly should be appearing in that issue, and it's a buck post-paid. A couple of hip zines that don't have any addresses are I Don't Know What To Call This Mag and Primal Screams.

Well, it seems that's all for now. Thanks to all who have written me-uh, WROTE me, anyone who actually responded to any of my letters, THE CAULDRON, and PYRAMID and INTO THE MUSIC. And MAXI-MUMROCKNROLL for allowing me this space and sorry for not typing it for your scanner. Before I say good-bye, I think typing's a real bitch especially when you keep on spelling "the" as "teh"... PEACE, LOVE, and DREAD-LOCKS-SKATE FOR FUN!

ARTIFICIAL LIFE c/o Mike Brownlee/ 5525 Rannock Ave/ Winnipeg, MB/ R3M 3M1/ Canada

FOR GIGS! Some Guy Presents at (204) 947-9612. Also - West End Cultural Center at 586 Ellice Ave/ Wpg. MB/ R3B 1Z8/ or phone (204) 775-1055

ZINES: Hipteen c/o Merinuk/ Box 52/ Lundar, MB/ ROC 1YO... The Lizard Press/ 178 Crofton/ Winnipeg, MB R2M 2E7... Acid Burns c/o Chrisimon Zedgrav A. Burns/ 144 Oakwood Ave/ Wpg. MB/ R3L 1E1, OR write Acid Burns at Alice's House/ 540 Ash St/ Wpg, MB/ R3N 0R4

ORGANIZATIONS: M.C.O.A.A./ 208-720 Broadway Ave/ R3G 0X1 — duh, in Winnipeg. oops! ... M.A.R.C./ P.O. Box 3193/ Wpg. MB/ R3C 4E2.

P.S. Urinal Slime and C.O.H. zines - where are you?

P.P.S. All photos in this report by me.

Hey ya'll! How bout dem Saints?! New Orleans here with a Who Dat I Believe scene report guaranteed to cover what went down in the past year, what's going down now, and maybe even a little prophecy into the future. Heh Heh Heh...

P: Jessica

In the beginning of the 1987 year we had a few monumental shows of crowds over 300, but not too many. The scene was slowly starting on another one of those down swings. Mardi Gras brought its usual air of total nonsense, everybody all drunk or whatever in the streets. There was a last effort at the VFW hall and AFTERBIRTH played, well, like I said, it was the last effort, but, there were parties all the time, and ROSICRUCIANS played at the best and biggest of the Laundromat parties.

So, things are still pretty mellow and then we're faced with the EVIL Republican Convention, DUMMDEE DUM DUM, Well, unless you traveled abroad and missed the whole thing. The Anarchists move in and organized all sorts of demonstrations and protests and shit which was really way cool. Lots of out-of-towners for this weird-assed type Mardi. There were lots of arrests too, like check this out got caught up in some police horses way and got trampled, then got in touble for assaulting a police horse-no SHIT. To get back to the question asked in MRR #67 all three guys released, the bail was dropped to $100.00 or something like that, and they each went their different directions to fight off more crime and corruption. If you are reading this guys, Jessica says hi. If Christy is

reading this, all I have to say is that I commend you on making the effort to come down, but I am sure you know that anytime you get skinheads, yippies, gay righters, republicans religious fanatics, and anarchists together with the klan and the cops it's not gonna be peaceful, in fact, people get really nasty about their beliefs. For example, the Vandals were scheduled to play a benefit put on by C.A.R.E.; but they would not support the anti-republican slogans on the stage banners, so, they made up really lame excuses, and didn't play, well, anyway, enough of that shit.

So, to get on with things, let me mention some of the local bands. MAGIC CIRCUS, MOUNTING TENSION, ROSICRUCIANS, and MALE PIGS broke up. GRAVEYARD RODEO are still together. This makes 6 years since the BOB'S BARBEQUE days. They played a fucking killer show at Muddy Waters on Halloween. They were fast and heavy, and when they went into "Bad Seed" things got really intense in the pit. All of the original members are playing again and Pepper (Ex-Graveyard) is now playing with C.O.C. Anyway, they had a tape out Realms of the Undead very dark and unpolished, but I don't think you can get it anymore. There's supposed to be an EP coming out called Virtually Bloodless. If you want to write to these guys, write G.R./ 503 Community St/ Arabi, LA 70032. SHELL SHOCK has changed their name to AFTER SHOCK, and Sid gets credit for the name. The reason being that there are no orginal members anymore. November 1, 1988, Hatchboy (Mike Hatch) committed suicide. It was a pretty devastating blow to the scene because he helped build it. He and his brother started Shell Shock in 1980, and put out their first EP in 1981. I thought I'd mention that this EP received favorable reviews in MRR #1, just a bit of trivia.

Anyway, it was SHELL SHOCK, along with the RED ROCKERS, THE SLUTS, and DISAPPOINTED PARENTS that got N.O. off on the punk-rock trends. They broke up in 1983, only to reform again in 1985 and put out a cassette that did way excellent. In 1986, they put out another e.p. as a limited press on the Splatter label, and later that year put out their lst full length l.p. Whites of Their Eyes. Their line up went through some changes, but Hatchboy always kept with it. Their last album More Gore is now available through Toxic Shock after a year and a half wait. New Orleans is gonna miss Hatchboy his Splatter films, and his presence, oh yeah, and we can't forget Corn Dookey. He was my best buddy, and I loved him a lot. Everyone who knew him did, we are all gonna miss him.

Future plans for AFTER SHOCK include a new album No Tomorrow. They're a five piece and their style is like Shell Shock, except slower, and more metal sounding. But, I was also told that the new band is gonna use some of the old songs. If you want to send your comments to this new metal band, they're keeping the P.O. Box 6005/ Metairie, LA 70009. EXHORDER took to the stage at Storyville in December, and the slam pit was so intense, it was great. They've replaced the guitarist, but the sound remains unchanged. They're sort of like old Metallica with a twist of Fred Sanford. Anyway, here's their address c/o Kyle Thomas/ 1905 Howard Ave/ Gretna, LA 70056. INCUBUS is another really good speed-metal band. I haven't seen too much of them lately, but their album Serpent Temptation is high on the European charts. Boy, some guys get all the luck, CATCH 22 is an old-type punk band that reminds me a lot of the Exploited. They've been together for close to 3 years, and have a cassette Grown in the Gutter for $4.00 and $6.00 T-shirts too and $2.00 postage and handling. These guys played a few Baton Rouge gigs last year, once was with FOD, and had a kickass time playing on a stage in an empty lot. Contact this band through the singer Brian, 4424 Lefkoe/ Metairie, LA 70006.

BLACK PROBLEM plays more of a rocker-type-Minutemen-style, Brad calls it-funky-stench rock. They aren't real heavy and they aren't racist at all. In fact, they borrowed their name from the Sheriff of Jefferson Parish down here because he has a definite problem with blacks, what a dick, anyway they're good. They've got Mike (ex-Viril Nihils) playing bass with them now, and have 4 songs out on a local comp put out by "Misslabelled"

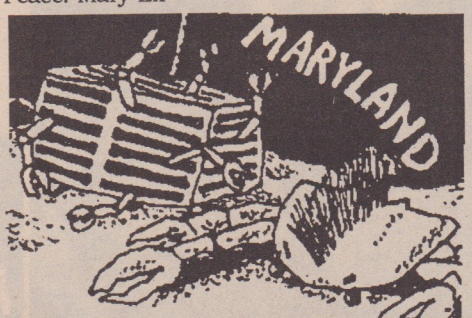
VIRUL NIHILS have been practicing again with A.P. on drums. but you can only hear them if you go to the practice. Then there's N.O.'s ultimate in acid rock, TABULA RASA. These guys usually play on festive occasions, you know, like Mardi Gras, and New Year's. Another thing is that they always supply their own refreshments. Everyone, including Rhamiro knows that now.

The places to play around town are kinda scarce. There's Tipitina's 504-895-8477, ask for Sonny. If he says no, try going through WTUL, they've got the place booked every Monday night - they broadcast live from the club too, the # is 865-5887, ask for James Lien. If that goes sour, try Muddy Water's, that used to be called Jed's, that used to be called Tupelo's, that used to be called Jed's, right. There's a nice Australian family that runs it now. ask for Pat Sullivan Sr. at 897-4707. If you're a really big band, or able to talk some quit shit, call Storyville Jazz Hall and ask for Bill he owns the place. The phone # is 525-8199. If you just happen to be in the neighborhood and want to play a party, or see if anything new has come up, I can try to help you out at 288-9551. Mardi Gras was Feb. 7 this year, ya'll oughta stop by on year to see the shit that goes round at Mardi Gras. So that's about it for N.O. except for that I heard there might be a really cool club opening soon. I'm keeping my fingers crossed.

B.R.- Lot's of people have moved away from this small little community, it seems kinda empty, but from what I understand Combined Effort is able to do shows if they know in advance, and then they take 1/3 of the door. When I was there in Oct., FOD ended up playing in the empty lot next to the ghetto. Well since that time, the lady who owns it put up a new fence - BOO. THOUGHT CRISIS are a new local band but I'm not sure who's in it.

Lafayette - I'm not really qualified to say anything about this place because I haven't been there in close to 2 yrs., but I heard there is a band called BLITZKRIEG who's pretty good and have played at Combined Effort a couple of times.

I think that just about covers everything I expected to in one sitting. I hope you enjoyed the reading, until later, or sooner, Peace. Mary Ex

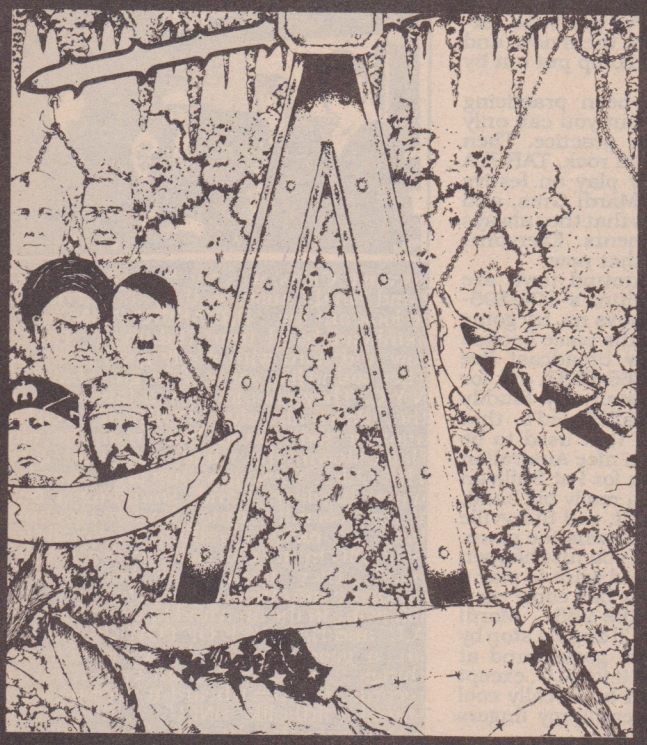


Frederick- Maryland, home of the Chesapeake Bay, crab land, big deal. Not since the days of the LOFT in Baltimore has so much been going on here. Lots of new bands, clubs, and zines have been popping up out of everywhere. It looks very promising for a change.

Anyway, some of the newer bands in the area are: KICK OFF from Westminster. I haven't heard them yet but they say they've been compared to Token Entry and Ignition. They should have a tape out soon. Their

vocalist, Chris, was the bassist for York, Pa. band Final Cause, so they should be a band to look out for... BREAKING POINT is a new skinhead band from Baltimore. They play raw and hard with really good mosh parts. They sound like some of the great bands from N.Y.C. They should have a tape out soon if they don't already... CORRUPT YOUTH is another skin band but from the city of Hagarstown, the same town that gave us THE LEFT. These guys are pretty much your usual hardcore band, sounding a bit like Verbal Assault at times. No demo yet but they have an okay sounding rehearsal tape... SHINDIG from Frederick are also a fairly new band. They incorporate both rock and hardcore into their tunes. They have a huge following in the area and have ex-members of A.U. and BALANCE OF POWER. These guys are a good band and are headed for big things... IMAGES has an ep out on D.S.I. records. I haven't heard it yet but live they sound a little like SNFU... CRIMINALLY INSANE from Balt. is still around although I havent heard much from them lately... IMMORAL DISCIPLINE is a D.C. based oi/ hardcore band. They are a great bunch of guys who put their all into their music. They have a demo out and two songs on the U.S. Oi comp. that just came out on Link recs. They are going places really fast. The reason that I am putting them in my MD report is that they have never been mentioned in any D.C. report that I know of, and that isn't fair because they deserve to be mentioned... WHY? from Frederick have a demo out that reminds me of the newer D.C. bands. Their style is more rock n roll than anything. They've done a show or two in D.C... RANCID from Baltimore have a fairly new tape out and should be signed to a label soon to record a full length LP. Their crossover sound has gained them mass recognition around the country. They have a very original style, combining heaviness, speed, and very technical parts. I also heard that their lead singer/guitarist left but it might just be a rumor... INTERNAL VOID is also from the Frederick area. These guys sound a bit like the Melvins as they choose to play the slow grungy style that is really heavy. They have a tape out but I don't think they're happy with the sound quality of it. They have a pretty big following too.

WRECKING CREW



BALANCE OF TERROR

AVAILABLE ON LP & CASSETTE

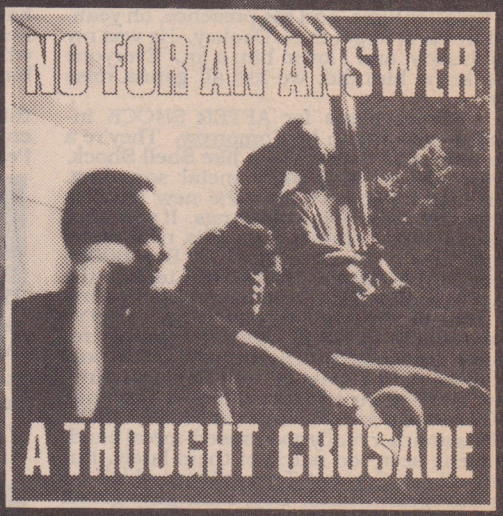
Hawker Records
225 Lafayette St., Suite 709
N.Y., N.Y. 10012 212-219-0077

ALSO AVAILABLE: Token Entry - "Jaybird" Pagan Babies - "Next"
COMING SOON: Rest In Pieces - "Under My Skin"

HR-9493 WRECKING CREW Distributed by Important Records

NO FOR AN ANSWER

AVAILABLE ON LP & CASSETTE



NO FOR AN ANSWER HR-9487

ALSO AVAILABLE: Token Entry - "Jaybird" Pagan Babies - "Next"
COMING SOON: Rest In Pieces - "Under My Skin"

Hawker Records
225 Lafayette St., Suite 709
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Distributed by Important Records

Scene reports

In other band news, BALANCE OF POWER from Frederick have broken up, but their demo is still available for 3 bucks ppd... CAUSE N EFFECT are a new band, they play simple hardcore... INDESTROY's new e.p. should be out by the time you read this. It promises to be a killer. Other bands around the area are EXMORTIS, MISGUIDED YOUTH, ASYLUM, FATAL FORCE, PENDULUM, AND DREAD NOT.

ZINES, well I gave up on mine because I couldn't afford it. Pretty bad excuse, huh? Well anyway the only zine I can think of this month is one called Axtion - Packed. It's a positive mag that features all the regular goodies like interviews with Insted etc., reviews, photos etc. It's put together very well with decent layouts. If you've got a MD. based zine please let me know so I can include it in my next report.

SHOWS, the show thing is really getting better around here. Especially in Frederick where I've been putting on shows monthly at this place called the Outreach Center. Its a pretty big place and so far we've had bands like Insted, Life Sentence, Ludichrist, etc. and a friend of mine, the drummer for WHY? has done shows with Swiz, Fugazi, and Soulside.

All the shows had had really big turnouts and the crowd is usually cool. There hasn't been any fights yet probably because I haven't seen any nazis at any of the shows and that's usually the reason there are fights at shows.

I encourage all touring bands to get in touch with me or Chris about weekend shows, because so far all the bands have gotten their money and we try not to charge over five bucks to get in unless the bands playing have huge guarantees. The sound is also very good.

ELSEWHERE, The Network in Baltimore has been doing some all age shows too. Mostly with metal bands like Nuclear Assault, Voi Vod etc. but have been featuring some hardcore bands lately like Crumbsuckers, Danzig, and the Cro Mags. The only problem is they rarely have local hardcore bands on the bill, you pay ten bucks for two bands, there is no stagediving and rarely a pit! The bouncers are real dicks too. Oh well all I can say is go to Frederick.

ETC; I guess I could mention a couple other things in this part that don't really pertain to anything else.

RECORDS, The two best record stores that I know of are Yesterday & Today in Rockville and Vinyl Ink in Silver Spring. Both carry used and new stuff and often get really rare vinyl in for cheap. I got the Necros "Conquest For Death" 7 inch for ten bucks at Yesterday and Today! They also carry zines and other goodies.

For shows you can contact me or Chris. For weekend gigs in Frederick and for shows in D.C. call James Coble at 301-868-7330 or the Safari club at 202-371-9275 and ask for Steve.

Well that about wraps it up for this month. Send your records, demo tapes, zines, photos and other stuff to JOSH HART/ 403 Pearl st./ Frederick MD 21701/ or call Chris Stup at 301-663-6075 or me at 301-663-6567.

P.S. I need a drummer to start a hardcore band, get in touch!

Baltimore- Hollum and hello from Baltimore. I'm going to get shit for this scene report but I feel obligated to offer this as a "How To Not Run a Scene" report. So if your town's having problems read on.

All the "Let's make a bucksters" have given up on Balto with good reason. No one went to shows in '87/'88 because the prices were too high and the shows were lame. The local "cue ball" boys (Total hatred you assholes) didn't help. It's just no fun to go to a show and get beaten up by a bunch of impotent, insecure fuckfaces. Come on guys, Skrewdriver is full of shit and you're too much of a pussy to challenge anyone one on one. Unity sucks when it is in the name of violence. So grow some brains and knock it off!! Anyway, here be the band news...

A big farewell to the institution of REPTILE HOUSE. It took along time but they finally called it quits. The result was the formation of LUNG FISH. Someone get me a doctor, these guys are great. They are Danny from R.H. on vocals as well as reading his poetry which is done very well, and Mike Osborn from the now defunct PER CAPITA plays guitar respectively and they rock the fucking walls down. I cannot remember the drummers' or the bass players' name and I apologize cuz they're great too.

Other bands that died off this year were: THE CRIMINALLY INSANE, Baltos' beer-swilling Gods 'o rock. However, they did release a kick-ass demo tape called Tribal Medicine. You can call Paul Insane at 301-486 3283 for info. There may be a few copies left and it's worth a toll call. Also history are GREY MARCH, BURRIED DROOG (Hi Skizz!) and the band I sang for SPOT MARX THE X (It was fun while it lasted.)

A local record label, Merkin, may release a year old Balto. comp. called Squashed Ants. It features SEVEN ZERO SIX, BAZOOKA JOE (Md.—not to be confused w/ the Carolina crew.), S.M.X., THE CRIMINALLY INSANE, BURRIED DROOG, and UGLY WORLD to name a few. The JOE men are still going strong; expect an EP that will melt your mind and your speakers in '89 and SEVEN ZERO SIX is working on a single to follow up their demo.

Anyone remember NEW DISEASE? They are still around planning a new attack as a Death-Metal-threw-your-skull instumental trio. They rock big time and they sound like, well "Eat Fucking Hell" describes 'em aptly. Look for them in '89.

The " Awakening " award has to go to IMAGES out of the Severna Park area. Their 4 song 7" EP Dreams Are Real (DSI Records) is the best wax to come out of Md. this year. IMAGES just has that special something. For bookings call A.J. Wolf "The Perverted troll" at 301-647-9326 or 301-321 9360. They are incredible live and by the time you read this they will have recorded their LP Fall from Grace. A tour over the summer is very likely so see them at a venue near you. For the EP send 3 bucks ppd. to: D.S.I. Records/ P.O. Box 346/ Dunn Loring, Va. 22027.

RED DIE #9 is also tearing it up and closing in on a 7" EP. They have great energy and vocalist Joe Poodle knows how to belt it out, reminiscent of G.I.. They have a demo called Skins, Squints, and Cream Rinse and cassette EP called Minds' Eye. Their stuff is hip, check it out. Write to them: RED DIE House/ 418 Evesham Ave./ Baltimore, MD 21212.

KRACK, a decent slam bang hardcore band composed of guitarist Paul Insane (ex-T.C.I.) and Jeff and Cory (ex NO FRIENDS) on bass and drums as well as Harry Mike Malifactor on vocals replacing D.J. who moved to California to sing for BOOM & THE LEGION OF DOOM. Congrats D.J.!! At a recent show at a hall (in front of a lame crowd I may add!) Mike screamed, bellowed, spit, convulsed, sweated, and clawed himself into a stupor during KRACK's headlining set. He has a voice straight from hell and more energy then all the guys in Uniform Choice combined. Good luck KRACK.

There are a bunch of new bands forming with younger kids. STRIK-9 just recorded a studio demo and are going to be really great soon. They have energy and a positive outlook unlike a new straight edge skin band in town that might as well call themselves Youth Of Today. Come on, straight edge is fine but how about something original? Anyway, STRIK-9 with lead singer Matt, who doesn't need a silly punk rock last name (sorry Mike) are pretty intense and they cover "Hey Joe". What more could you want?

Now I guess I can toot my own horn. I just got together with 3 great musicians: Rusty, Darren, and Bruce and we're called SANDWICH. Bruce describes our sound as "Razor Cow". We will be recording soon so if you own a record company you'll be hearing from me.

Towson State Univ. is starting to do shows so if you play loud, fast, or weird and you don't want a fucking arm and leg call Trish at the Progress Student Union 301-830-7947.

Until next time when I write about the bands I didn't fit into this report. Take care of yourself and stand up for your self and scene or you won't have one!

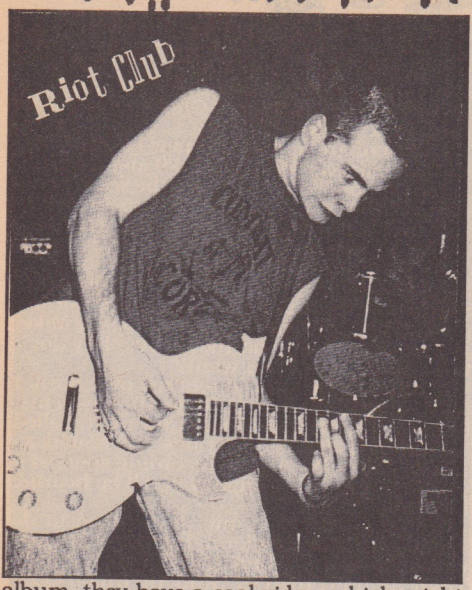
Addresses: SANDWICH/ P.O. Box 10594/ Towson, MD 21285-0594. Write to that address for any bands who wish to play here... STRIK 9 c/o Matt/ 57 Montvicu Ct./ Cockeysville, MD 21030/ 301 666 1190.

That's it, Liff.

Hey, what's up, this is Dan O'Doom coming at you from Pittsburgh. Since I have not seen a report done in awhile, I took it upon myself to write one. Since I'm new at this, I'll tell you a bit about myself. I'm the creator of Enter The Crypt fanzine. Aside from the zine, we have begun putting on shows because of the fact that there is only one club in Pittsburgh. Our latest show was Jan 7 with HALF LIFE, DOOMWATCH, EVICTION, SLUGWORTH, SATHANAS, and from New Jersey Revenant. I have also put out a compilation tape featuring 13 Pittsburgh bands. This can be bought for $3.00 ppd from the address at the bottom of the page.

Well, let's get into all the groovy band news. We're all waiting for the release of DOOMWATCH on Combat. Aside from the

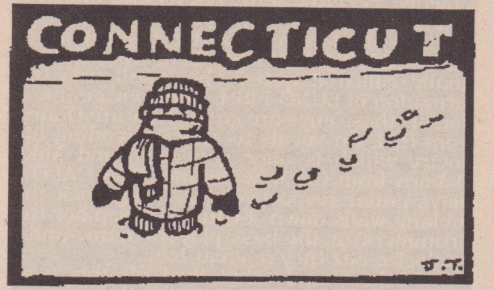
Scene reports



album, they have a cool video, which might get on the MTV headbangers ball. Write these guys cause they are super cool: DOOMWATCH/ P.O. Box 14055/ Pittsburgh, PA 15239. Pittsburgh's pride and joy, HALF LIFE have finished their record, and it should be out someday. If it's anything like the EP, get it! EVICTION are still playing the majority of the shows that come through Pittsburgh. They have a new demo out, but I don't know if the general public can get it. So write them and pester the shit out of them: EVICTION/ 327 Oneida St./ Pittsburgh, PA 15211.

On the demo front, BATTERED CITIZENS have one out, which really blazes, I lost their address, but if you write me, I should have it again. SATHANAS put out one which is cool, although the sound quality is not the best. It is $3.00 ppd from SATHANAS/1213 Fifth St. #2/ New Brighton, PA 15066. DEATH NOTICE just put out a 4 track demo which can be bought for $3.00 ppd at the ENTER THE CRYPT address. Sorry guys, but I don't have your number. A great new band called SLUGWORTH has formed, and are working with me on getting shows together. They are kinda a mix between Spinal Tap and Hell. Write these guys, cause they need your support and help SLUGWORTH/ 9149 Foxhunt Rd/ Pittsburgh, PA 15237. SPLIT DECISION are a cool new band who have started to play out, as well as TRAVESTY, who are not that new, but who have gotten a new singer in Scott from NECRACEDIA.

As far as zines go, I'm the only one. Although Rich Bordner has begun a zine called Propaganda. So all you bands out there, send him your promo kits for review. Propaganda/410 Mower Dr/ Pittsburgh, PA 15239. You can also always get in touch with me at E.T.C/ 8229 E Van Buren Dr/ Pittsburgh, PA 15237. I'm looking for more tape-traders as well as bands to feature in my fifth issue. Write and keep in touch, the bands in Pittsburgh are really good, and need your support. Thanks, Dan O'Doom



Greetings to all from Danbury Rock City, touted as Number One Area To Live In The Whole Universe by some riche pigge magazine. Hard to convince the hoi polloi, though! Malcolm Tent of TPOS/ Trash Enterprises here with lots of news to report, so let's get on with it. (All relevant addresses are to be found at the end of this report!)

76% UNCERTAIN, after many gyrations and flip flops, are almost ready to release their third LP! They went through two different recordings and one drummer to get this far, so please be sure to pick the album up when it's out. Look for it on the Positive Force/ Giant label. Also be sure to get their first two LP's which are still available from

photos: Joe Snow

the band. WIDE AWAKE are going through some changes. Guitar god John now commutes to a job in Vermont (leaving little time for band affairs), and star drummer Scott has had to leave the band. Will WIDE AWAKE forge ahead? Will they form their own record label like they've been planning to? Watch this column for further developments. Meanwhile, pick up their super hot debut 7" on Schism Records, and keep an eye out for Thrasher Skate Rock Vol. 7 'cause they're on it! SEIZURE's debut LP is now out, called Is Money Your God?, it jams. Hope the friendly people at Combat don't get apoplectic when they gander the Cumbut label on this disc. Take the SEIZURE oath or you will die! ZOMBIE SQUAD seem to have at least temporarily given up the ghost whilst members pursue higher educations. The second pressing of their 7" is still available on Anthrax Records. AWARE have changed into YOUNG GUNS and have finished a demo which contains their best work ever! Rumor has it they are now recording an LP to present to interested labels. If you want a copy of their debut EP, too bad. It's sold out! The BLOOD IMPULSE ACTIVISTS are active again, having found a new bass player in the form of Eileen (ex-WUSSIES). They have an edgy, snakey sound that will leave you with heightened senses. Their old demo is still haveable, get it. NUMBSKULLS are now PAYBACK (because of the heavy metal NUMSKULLS) and will be recording soon. ALL FOR ONE are supposed to have a 7" out soon on a new Connecticut/ Delaware axis label. PRESSURE RELEASE seem to have disintegrated, but members may carry on with the name. Watch for vinyl soon.

New bands include the BUNNYBRAINS, a hot new noise combo who have played out

Scene reports

frequently and have appeared live on the radio a few times. Their demo is free from us at TPOS. HED, made up of ex-KING HATREDS and CLOSETFULL OF FEARS, have a psychedelic slink with an acid (Hydrochloric) bite. Their first few gigs have been true sound fests.

A new club has opened in Danbury. The Chameleon Cafe is an over-21 bar with heavy artsy overtones that seems receptive to having live bands. Still too early to tell if they would welcome any hardcore groups. The Night Shift Cafe in Naugatuck is still booking many live bands, though mostly non-hardcore underground and so-called college radio music.The Brick-n-wood Cafe in New Haven has ceased their Sunday all ages matinees. The eminent Anthrax (not a cafe) is still the best place for live hardcore. If you are in a band, you have to play there. (It seems that some small minded people living in a condo recently built next door to the Anthrax want the place to shut down because of "punk rock violence" and noise. In spite of media and governmental pressure, it looks like the 'thrax will remain open. But it's a fight!)

The best radio show within striking distance is the Radio Under ground, which airs on WXCI Sunday nights from 10 pm-2 am. Host Greg Vegas plays an excellent mix of music ranging from hardcore to Leonard Nimoy. Send him records and tapes for airplay! Late news flashes....KING HATRED, Connecticut's all time best band, has just called it quits. They will be sorely missed by all. The infamous Revelation Records should have their new CHAIN OF STRENGTH EP out by the time you read this. An UP FRONT 12" should also be out soon on Smorgasbord Records.

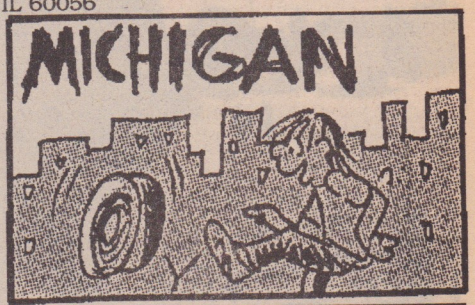
OK, that's all for now. Write to me if you want our neat mail order catalog or need to get ahold of anybody mentioned in this report. Our No More Censorship benefit tapes are still available, as is our Political Whether You Like It Or Not benefit tape (write for a list of people it benefits). Also, if you have any old LEONARD NIMOY, JACK PALANCE, or BUDDY EBSEN albums that are just laying around, send 'em to me! Who loves ya, baby..... Malcolm Tent TPOS, Trash 20 Station Rd. Brookfield, CT 06804 (203) 775-9079.

76% UNCERTAIN-556 Broadway 2nd Floor Bridgeport, CT 06606. SEIZURE-16 Old Mill Rd Greenwich, CT 06830. ZOMBIE SQUAD-c/o. T&B Rosenthal 85 Colonial Ave Larchmont, NY 10538 AWARE/ YOUNG GUNS-2 Cedar Crest Dr. Danbury, CT 06811. BUNNY BRAINS-c/o Trash Management Systems 20 Station Rd Bkfld, CT 06804, (203)775-9079.

BLOOD IMPULSE ACTIVISTS/ 55 Palm St/ Bridgeport, CT 06610... Anthrax/25 Perry Ave/ Norwalk, CT 06856. (203)327-2625.. Chameleon Cafe/ 5 Elm St/ Danbury, CT 06810 (203)790-7359... WXCI-FM c/o Radio Underground c/o Greg Vegas/ 181 White St/ Danbury, CT 06810... Revelation Records/ P.O. Box 1454/ New Haven, CT 06506-1454... Smorgasbord Records/ 78 Adams Ave/ Stamford, CT 06902.

Howdy folks! Instead of boring you with the usual B.S. here is a list of bands, promoters and places to play and stay when in the windy-city. (Area code 312)
Bands:
AFTERLIFE Tom- 817-0458
ABOMINATION Jim-693-2317
AUDIO BUFFET Steve-325-4959
BHOPAL STIFFS Larry-447-6988
BATTLE ARRAY Chris-358-8153
BHANG REVIVAL Michelle-383-6102
BOREDEM STRUCK Joe-577-1108
CERTAIN DEATH Dan-439-9706
CARDBOARD INC. Kevin-941-1691
DIRTY DISHES Jace 358-7164
DISTURBED Mark-934-0729
DAED KISC Steve-(309)-697-8260
DEAD STEELMILL Corny-978-0642
DAGOTH John 893-7893
DEFOILANTS Rob 281-6499
DISTEMPER Suzon-(309)-786-6258
DWARVES Blag-432-5168
EFFIGIES John-475-5707
FAITH DEALERS Bill-495-1432
FLEA CIRCUS Jack-833-6133
FRIENDS OF BETTY Tim-248-9098
FLYING BOBS Ted-653-8574
GEAR Steve-849-6587 / Rich-758-2853
GROUP OF INDIVIDUALS Mike-625-0630
GIANT* (king vitiam)- Brendian-327-1402
HAZERDOUS YOUTH Bob-677-9528
I.D. UNDER Doug-772-4545
INSOLENT RESPECT Tony-463-3208
IMPULSE MANSLAUGHTER Glenn-685-3323
INDUSTRIALIZED AUTOCRACY Nick-743-0085
L.F.D. Buddy-336-1758
LOST CAUSE Joe-248-1368
LIFE SENTENCE Eric-871-7381
MISLED Bill-801-0087
MASADA Bill-336-3210
NAKED RAYGUN Karen-281-6992
NOT-US Scott-587-6008
NO EMPATHY Mark-226-0957
PLAGUE Troy-792-9162
RIGHTS OF THE ACCUSED Mike-685-5947
SCREECHING WEASEL Ben-472-1455
SLOPPAGE Mark-975-3965
SPONGETUNNEL Russ-342-1810
SHARON TATES BABY Ken-262-9853
UNIFIED FIELD Ben-398-4821
WATCHMEN Paul-829-7105
X FACTOR Chuck-430-3097
Places to jam:
Cubby Bear (Sean Duffy/Last Rites prod.) 472-9211
Dreemerz-over 21 club- (Rick)-327-1175
Durty Nellies (Matt/Out Of Control prod.) 255-1868
Places to crash at
Doug Ward-772-4545
Warren Ficher 339-3804

Welp, that's it. If something was wrong, tell Ben Weasel cause he will do the next scene thing. Back to you Tim!
Matt Nelson/ 1114 Dogwood/ Mt. Prospect, IL 60056



NO NO IS IT TRUE A MICHIGAN SCENE REPORT AAAAAAAAAHHHHHHHHH. Yea well here it is starting with BANDS.

As far as new bands go we have a few: THE RETARDEAD CITIZENS from my hometown, they're negative youth at its finest, and are playing with GG Allin in February in Muskegon I think. They fit the bill. THE MEAN HOUSE EFFECT also from Royal Oak are a new band with 2 guys from SMART BOMB and 2 guys from ANTFARM they should be pretty hot. S.B.L.C. aren't a new band but are starting to pick up alot of notice, they have a tape out and it sounds really good for a 4 track recording, you better watch out for these guys. To mention some other new bands there's THE SCRUFFY TEARAWAYS, DEATH ON RYE (they're god), NO BIG DEAL (x-Moral Decay members) from Ann Arbor, CIVIL OFFENSE, MAXIMUM YOUTH, TODD STUMS CAT, and those wacky zanie industrial dudes from hell RECTAL VOMIT.

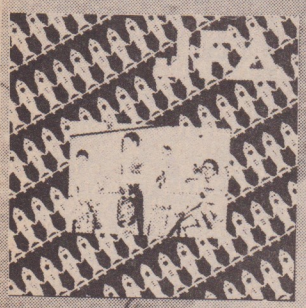
THE SKRAPS are working on their second EP right now, it should be really hot, they played with the CIRCLE JERKS a little while ago and are talking about doing some out of town shows. DEGENERATION are working on a 7" to be out probably in May (1991 knowing them), they have a live tape out, it's pretty cool, they will be touring this summer so definitely keep an eye out for em. A.L.D. (Almighty Lumberjacks of Death) are working on some vinyl. These guys have definitely changed in style (for the better) having a little more US Chaos type sound, they have been playing a lot lately too. HERESY has gotten back together and have

JFA TEAM RIDER: RICHARD

PHOTO: CHIP GIBSON

JFA '89

NEW MUSIC
NEW CONCAVES
NEW PRESIDENT



VALLEY OF THE YAKES/BLATANT LOCALISM C.D.
$14.00

UNTITLED/MAD GARDEN C.D.
$14.00

LIVE C.D.
$14.00

NOWHERE BLOSSOMS C.D. $14.00

Send $1.00 for catalogue & sticker.

PLACEBO RECORDS, P.O. BOX 23316 PHOENIX, AZ 85063

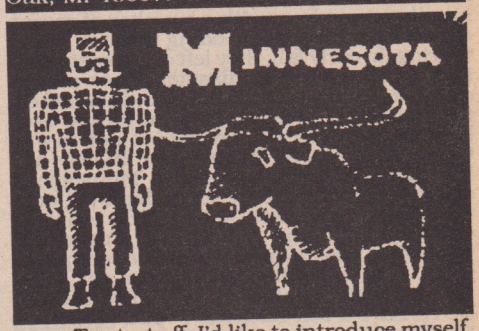
Scene reports

been doing great. I'm glad to see them get back into action, they may be working on a tape but nothing definite has been said about it. JUST CAUSE took a break for a while but are starting to play again. THE FIESTY CADAVERS (hey salad dudes) have had a record out for a while and it's great, real good sound. Rumor has it some big time rockstar record labels have been talking to them about an LP. ANTFARM has a tape out, I haven't heard it yet, but I'm sure it kicks out. SKID CHICKEN is still trying to get their shit together. It's the drugs guys, I'm tellin you it's the drugs.

The only place to have shows is Blondies which is really really lame, unless you like high door and beer prices, and get scammed out of money for your band, then I guess it's cool. BLASPHEMOUS and FORCED ANGER had a show at the American Legion Hall though. All the parties with bands always get busted by the cops, so party shows have been kinda obsolete. New Years Eve the cops busted up a big party with A.L.D., S.B.L.C, DISGUST and SCRUFFY TEARAWAYS, they just busted right in no warrant, and started arresting a couple people including Steve from DISGUST who didn't do anything, if you were at the party and saw what happened, contact Michelle (the girl who had the party) because she wants to take the cops to court, or contact me and I'll tell her, anyways as far as the zine scene here it's DEAD! There's my zine Fried Vomit which we will be having a benefit show for Feb. 25 at Blondies, a matinee show from 3-7pm, we gave them money upfront to like rent the place so we need tons and tons of people there... it's only 5 bux for 5 bands (SKRAPS, DEGENERATION, S.B.L.C, ANTFARM and ?) so be there! Sold Out is a cool zine from Windsor that deals with Windsor and Detroit's scene; really well done zine. Bonedance is a cool zine from Lansing it gets better every issue, and the longest running RARE zine Gorilla of Death is still going strong, they're on like issue 24, but trout never fuckin prints

more than 25 copies of each issue, issue Number 30 is going bigtime. Well I know it's short, but someone had to write something no matter how short and stupid! Other bands from MICH I didn't mention: LUNG CHEESE, SLAUGHTERHOUSE, SON OF SAM, LEGION OF DOOM, PREMATURE BABIES, UGLY BUT PROUD, INSIDE OUT, FULLCIRCLE, SNOT, BROKEN TOYS, THE CHUDMONSTERS, THE DISAPPOINTMENTS, APETHAMETH, INFECT, AND THE HAPPY CAMPERS.

ADDRESSES: Sold Out zine/ PO box 7071/ Windsor, Ontario N9C-3Y6; the SKRAPS/ 444 N. Johnson/ Pontiac, MI 48058 Bonedance zine/ 630 Stoddard St./ Lansing, MI 48823; RETARDEAD CITIZENS/ call 1-(313)-588-5420; FIESTY CADAVERS/ PO Box 39533/ Detroit, MI 48239-0533; DEGENERATION/ 1-(313)-548-4528; JUST CAUSE/ 44276 Rivergate/ Mt Clemens, MI 48044 and Me, Fried Vomit zine/ 515 N. Minerva/ Royal Oak, MI 48067.



To start off, I'd like to introduce myself. This is Dan from the Minneapolis Alternative Scene fanzine and I'm here to do my first Minneapolis area scene report. Well, I have a lot of work to keep up the high standard set by Iggy in the October issue, so I'll start right off with band news...

In August, BLIND APPROACH left for an east coast tour in which they had a lot of problems. They started the tour off by playing Chicago with Agnostic Front and proceeded to New York City and the New England area. On the whole tour, they played only 6 of 26 scheduled shows. This was due to them being fucked over by a promoter whom they asked me to name: Paul Berra from Morgantown W. VA. On November 25th, BLIND APPROACH headlined a show with IRON FIST, MISERY, and COUP DE GRACE, a local speed metal band. B.A. sounded really tight and lived up every bit to their standard of being tight and fast. Apparently, they will be losing one of their guitar players and going to a four-piece outfit. As mentioned in the last scene report, they have a literal handful of their first 7" left, entitled Restless Nights. This is self-released and $3 ppd. At the very moment I'm writing this, their next 7" is being pressed. It's called New Age and should be out for sale by mid-February.

MISERY also went to the East coast in August but their tour was only a limited success, out of a dozen or so shows, they played only 3. All were in N.Y.C., and they played with the likes of Nausea and A.P.P.L.E. to name just a few. At a few recent shows, they started doing something unique to our area. They set up a couple tables for groups to sell zines, etc. and hand out informational flyers. They even came up with a couple of their own on subjects such as sexism, squatting and even eating at McDonald's. They are taking on an aggressive direction with "class war" being a common theme. They are the most outright political band in Minneapolis at this time and are really interested in showing people new directions. They plan on doing a split LP with Nausea from New York but that is being delayed to reasons beyond their control. In the meantime, they plan on doing a 7" on AYF Records (AYF 2) which should be out while the LP is getting put together. I've heard the studio tape and it's really good and I think any Discharge, Anti-Sect and/or Amebix fans will agree.

Scene reports

IRON FIST, Minneapolis's longest established band has a new line-up and are back to playing punk music after a year or so hiatus into speed metal. They also went to New York on a weekend road trip and played at CBGB's with GBH I believe. They have been playing around at various places and are starting to get back some of their lost fans. They tend to keep away from politics in their music and they seem like a flash from the past, circa '81 and are sounding pretty good. They have a second demo tape out, it's called Gun at my Head. It's done on a six-track mixer, so the recording sounds live but the music isn't that bad. I'm not sure on how much their tape costs so you'll have to write them and ask. They are planning to go into the studio and have said a record is possible soon.

A little over an hour's drive from here is the city of Mankato which has been generating a lot of positive contributions to our scene. First of all, the LIBIDO BOYZ exploded into the scene here with a number of recent shows and have been doing quite a bit of touring. In early fall, they left on an east coast tour which ended in disaster. They played only two shows in Wisconsin and then their tour fell apart because they got fucked over by some promoters (one of the promoters was the same guy who fucked over BLIND APPROACH). They came back to Minneapolis and played a show here, then departed on a west coast tour in late October. This tour was self organized and it was very successful from what they tell me. The only mishap was when they drove their van into a car wash and got their equipment wet. The LIBIDO BOYZ have a self-released 7" out, Malicious Hooliganism and are down to their last 200 copies. It's really hot and you can get it by sending them $3 also. They are soon to be entering the studio to record a full length LP to be released in Europe on First Strike Records in early 1989; hopefully about the same time in the U.S. by a domestic label, which they are searching for. They said they will self release it if they can afford it.

At the LIBIDO BOYZ' latest show, they had two opeing bands previously unheard around here. One, they brought with them from Mankato, was DEFORMED YOUTH. They sound a lot like the LIBIDO BOYZ in the sense that they play good hardcore and they were also a lot of fun to see. I hope to see more of them in the future. Also opening was a local band, NO PUN INTENDED but they didn't go over so well do to the fact that their music style is a little more mainstream. As a comparison only, it was like the Replacements opening for Doom. They were good but the crowd wanted something else. They have a self-released, self-titled record out but I'm not too sure on the cost of that. It's pretty good but don't expect hardcore or thrash.

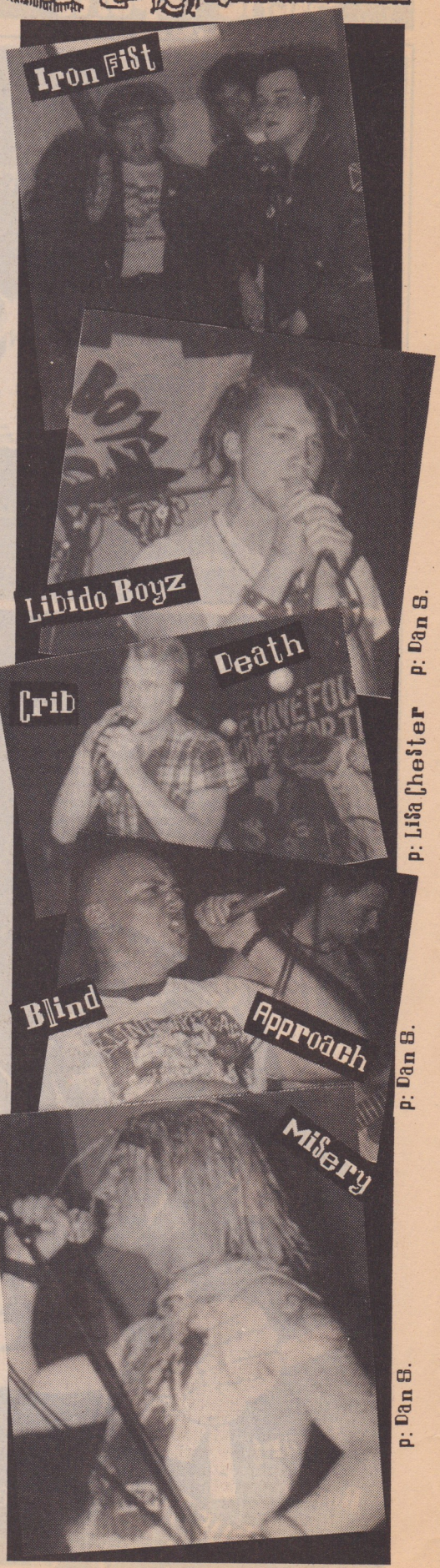
TEST MONKEY had a fast and furious life as a band. Now that they are departed from our scene, they released a nine-song tape called The Only Monkey Band that Matters. I don't know the address or cost for that so maybe one of them can write to this zine and tell people. The tape is really good mixing hardcore and experimental music into some rather interesting and very good songs. They were a bit more politically conscious than most area bands and they will be sorely missed.

CRIBDEATH is a new face among local bands. Although they've been together quite a while, they just recently came to light as a part of this scene opening for MISERY recently under the assumed name S.I.D.S. (the reason I will not go into). The band is originally from River Falls, Wisconsin but are now operating here. They seem to be almost a hobby for the people involved and sound a lot like Flipper. The reason I say hobby is because they all work different schedules which makes it hard for them to get together often. They have a zillion song demo tape out which is not at all bad. Again, I'm not sure if this is still available but it's worth the effort to try to get it. They have hinted about going into the studio and I look forward to the results.

As far as the scene goes, happenings seem to be sporadic. A lot of shows have been going on. The main venue being First Avenue and the 7th Street Entry (one place, two halls). Local punk bands have been able to headline there thanks mainly to BLIND APPROACH's efforts. Now the bigger drawing bands like MISERY, BLIND APPROACH and LIBIDO BOYZ have been trading off shows and letting new and different bands open for them regularly (not that these bands don't play for each other). Some other clubs have been doing "hardcore shows" but they tend to rip off the people involved so I won't go into that.

Squatting is going on in Minneapolis and these people are true die-hards because as I type this up, it's about 5 degrees below zero outside. Squatting is very new to Minneapolis and with a little organization, and a lot of work, squatting is becoming a realistic alternative to high urban rent. Cheers mates!

Well, the Baldies, which is the biggest and most vocally anti-racist skinhead groups, along with the Anti-Racist Action, have been getting a lot of publicity lately. Typically, the media has portrayed them as stupid little kids, while they are some of the few skinhead groups fighting against racism (ARA is not just a skin group but all people fighting racism). They had a press conference recently and declared Minneapolis a Nazi-Free Zone, but unfortunately, the press was more interested in sensationalizing the few area white-power skins (mostly in St. Paul and from the suburbs). The Anti-Racist



p: Dan S.
p: Lisa Chester
p: Dan S.
p: Dan S.

Scene reports

Action has their second newsletter out now. All they ask for is return postage and/or a donation but be patient because they have a huge backlog on mail at the moment and they can't keep up with demand for the newsletter. ARA and the Baldies deserve our support in stomping out racism which is completely untolerated here.

RABL, or the Revolutionary Anarchist Bowling League have been doing a few local actions and have recently printed RABL Rouser #4. This is their newsletter that comes out every so often and as usual, a good effort. Send a few stamps for a free copy. If they don't reply, send me a few stamps and I'll send you a copy.

A new anarchist group got together for the first time recently. It's called the Anarchist Youth Foundation (AYF) and is primarily a group based on communication within various local groups and other AYF groups around the world. Liberated Zone 'zine #3 was recently put out by one of the members of the AYF. This will be the last issue of LZ because the person putting it out stopped to be on the staff of Minneapolis Alternative Scene. You can still get it for a small donation to the Minneapolis AYF, a dollar should be fine, and it's well worth it. A few people have decided to get together and start AYF Records and Distribution. They plan on putting out music by Anarchist bands and doing local, profit-free distribution of zines, records, tapes, flyers etc. at shows and by mail order.

There is a new punk radio show in the area. Unfortunately, you have to have cable TV or live in the U of M dorms to pick it up (fucked right?). It's called THD radio hour. They play a lot of different music styles, mostly American punk. This is put on by some really nice folks who at one time put out THD fanzine. The show runs between 10pm-midnight on Mondays and can be heard on FM cable 96.3 or AM 730 in the dorms.

A few of the people who founded the Pilsbury Project have regrouped and started something new. If you are not familiar with the Pilsbury Project, it was a group of people who wanted to start a profit-free club for doing shows. They put on one benefit show which the U.K. Subs, Broken Bones, and Misery played, but they still lost more money than raised. Now, a few of the founding members have gotten together under a new name, Sonic Warp and secured an old porno theater in which to do shows until enough money can be raised to permanently rent a space. The theater is owned by a independent puppet company and they are willing to let Sonic Warp put on shows when performances are not going on. The theater is perfect for doing shows, there is a large stage and the seats in the front have all been removed. The Sonic Warp people are looking for bands to do benefit shows, hopefully, a benefit by local bands first, and then out of town bands and local bands on a regular basis. If your band is planning on touring, please contact Sonic Warp. The idea is to eventually get something like Gilman Street going in Minneapolis.

Now down to fanzines. Pretty slim pickings here. Farce #4 never came out so I might as well write that off as defunct although I may always be surprised.

Liberated Zone #3 is their latest and last issue which can be obtained by sending $1 to the AYF address. LZ #3 is mostly about political topics and has some cool one sheet articles which can be made into flyers. It's a good, politically conscious production.

The number of really reliable fanzines from our area have distinctly dropped and there are only two I can think of. The oldest is High School is a Wasteland. It's put out by Glen Hirabayashi and friends and is a small, simple and easy to follow zine. #8 is out now and has interviews with Cosmic Thugs and Ripcord and the usual stuff like reviews and Rev. Glen's preaching session. A good zine and only $.50 postage paid!

Next is the Minneapolis Alternative Scene which was basically a creation of mine with help from a few friends. We started out as a monthly zine and went for 6 issues on a half page format. The staff is growing at a rapid pace and now have over half a dozen regular staff members. Our 7th issue will be out in February and is our first bi-monthly issue and also our first issue at the full size. We try to have lots of local news and interviews with local bands as well as lots of opinions. We do not just do topics about our area so I invite you to check us out. Still available is #5 which is 40 pages and has interviews with LIBIDO BOYZ, IRON FIST, G.I. and Krishna from the AYF (and Liberated Zone) along with a 12 page anarchist primer. Also available is #6 which is a special animal rights issue. This is 52 pages mainly concerning the topic of animal rights with lots of articles, info and even a story. #7 is expected to be out February 1st and all I can say is that we will be increasing our size (32 full size pages) and doing some other major changes. All three are available for $1.50 each, postage paid or $1 and two $.25 stamps. We have to ask for $2 outside N. America to cover mailing. We desperately need scene reports and pictures are a great help.

From Mankato, Free Youth fanzine is put out by a couple members of the LIBIDO BOYZ and is a damn good production. #4 is expected out in January and by judging from the high standards set in the past, this should be really good. I'm pretty sure it costs a dollar and can be had by writing to the LIBIDO BOYZ address.

Before I go into the addresses, I want to put in a little disclaimer. If I didn't mention you in this, either I don't know what you're doing or what you're doing seems counter-productive to the scene. I also want to thank Lisa Chester and Persona non Grata for help with photos.

Addresses: AYF Mpls. and AYF Records/ PO Box 8585/ Mpls., MN 55408... BLIND APPROACH/ PO Box 50139/ St. Paul, MN 55105/ 612-537-0007... CRIB DEATH/ PO Box 538/ River Falls, WI 54022, or c/o Goodlad/ Steinhagen/ 4201 Lakeside Ave. #104/ Brooklyn Ctr. MN 55429... High School is a Wasteland c/o Glen Hirabayashi/ 9325 Garrison Way/ Eden Prarie, MN 55347... IRON FIST c/o Brad / 3018 Pillsbury Ave. S./ Mpls., MN 55408... LIBIDO BOYZ/ 1625 Commerce Dr. #1/ N. Mankato, MN 56001... Minneapolis Alternative Scene/ 5245 James Ave. S./ Mpls., Mn 55419... MISERY can be contactd through AYF Records... NO PUN INTENDED/ 6604 Dovre Drive/ Edina, MN 55436... Sonic Warp Production/ Mark Lokowich/ PO Box 80045/ Mpls., MN 55408.

Yo! To all you punk rockin' dorks out there!! There's a new scene goin' down and I'm writing to tell you about it:

The same crew who used to put on small local (non-profit) shows in Des Moines has moved up to Ames (a college town about 45 minutes north of Des Moines). And we have joined up with a happenin' crew of young punks! Even better; we have started up a college sponsored organization called the Ames Alternative Music Coalition. Our main goals are to put out a monthly 'zine, The Meat Parade, and to put on monthly shows.

Our shows go something like this - we rent the cheapest hall we can find. Guests and band members are charged around 3 or 4 dollars and have to sign a form that says they won't sneak alcohol (or other drugs) into the hall, drink in the area of the hall, or be

p: Stephanie

mean and nasty and start fights in the hall. This is to protect everybody and to keep a record of attendance. Then, bands who play are given whatever we can afford to give them. We never guarantee bands any amount of money. Thus we get only cool, young bands who will play for a little bit of money, some grub, and a nice place to stay with nice decent folks. So, if you're planning to come to Ames, Iowa to see Henry Rollins or some other greedy dork with a $1000.00 guarantee requirement - forget it. We're trying to get back to the roots of the young punk rock scene.

We've already had one successful local band show, a great show with SPONGE TUNNEL and SCREECHING WEASEL, from Chicago and FOOD from Iowa City, and we even had a mini - show at the beginning of the fall season at which CRIMPSHRINE from Berkeley played. We could only arrange an impromptu party for CRIMPSHRINE to play at, but we did, at least, get them a modest bundle of dough and a pizza dinner in return for their piping hot set and a lot of fun!

Here's the news on our local bands: First, BIG SPLEEN, who were loved by millions, have bought the farm. (Yes, they perished in crackling flames in a PanAm air crash somewhere on top of Scotland while on their West Europe tour). Next is the hottest band in Ames, SHAM ROCK SHAKES. There really aren't enough good things to say about them! Their sound is influenced by 70's punk, they have catchy original songs, and occasionally do covers of BUDDY HOLLY's "Oh Boy" or A - HA's "Take on Me". Great things expected from this band, including a 15 song tape out soon called Give Me Back My Handbag (watch for it) and a tour this summer, besides their upcoming shows in Mason City. A couple other local bands include THE MASQUE, and occasionally THE ECLECTICS whose equipment is usually in the possession of SHAM ROCK SHAKES, and who have moved to Minneapolis in the quest for the big time. They have a really good 45 (not a 7 inch) out called Big Tough Dreams on South East Records (see MRR#65).

So anyway, Our Plea: Any bands planning tours and dreading that horrible stretch across the cornfields of Iowa-If you'll play without a guarantee, and you'd like a place to crash and some nice people to hang out with, give us a call and we'll try to work something out for you! Also, if anybody wants information about anything I've mentioned, Get to know me! See ya! Stephanie (Vice President AAMC) 515/292-8548, 324 Stanton Ave. #3 Ames, IA 50010

A hello from Arizona. It's been awhile, I realize, since the last one. Everyone thought we probably fell off the globe, well maybe not.

RECORD AUCTION!

USA 7":
ABUSED-Loud & clear EP (83)
AGNOSTIC FRONT-United blood EP (83)
ARTICLES OF FAITH-What we want is free EP (82)
ARTICLES OF FAITH-Wait (83)
ARTIFICIAL PEACE/EXILED-Split EP (82, VG+)
ARTIFICIAL PEACE/EXILED-Split EP (82, VG)
BLACK RANDY & METROSQUAD-Idi amin 7" (78)
BUM KON-Drunken sex sucks EP (83)
C.I.A.-EP (83)
CLITBOYS-We don't play the game EP (83)
CONDEMNED TO DEATH-EP (84)
CRIPPLED YOUTH-EP (86)
DICKIES-Paranoid 7" (clear, 78)
DICKIES-Banana split 7" (yellow, 79)
D.O.A.-Right to be wild 7" (83)
DOUBLE O-EP (83)
D.R.I.-Violent pacification EP (84)
FLAG OF DEMOCRACY-EP (84)
FLESHEATERS-Disintegration nation EP (79)
FREEZE-Guilty face EP (83)
GANG GREEN-Skate to hell 7" (85)
GOVERNMENT ISSUE-Make an effort EP (clear, 83)
KÖRÖ-700 club EP (?)
MDC-Multi death corp. EP (83)
MDC-Millions of dead children EP (84)
MINOR THREAT-1st EP (green cover, 81, VG-)
MINOR THREAT-1st EP (green cover, 81, M)
MINOR THREAT-In my eyes EP (yellow label, 81, VG)
MINOR THREAT-In my.. EP (y. label, 81, M, 4 copies)
MOB-Upset the system EP (red cover, 82)
NECROS-Conquest for death 7" (83)
NEON CHRIST-EP (84,)
NEOS-Hassibah get the... EP (?)
NO THANKS-EP (83)
PAGANS-Street where nobody lives 7" (DROME, 78)
POISON IDEA-Pick your king EP (83, blue cover)
REFLEX FROM PAIN-Black & white EP (83)
REJECTORS-Thoughts of war EP (82)
RF 7-Submit to them freely 7" (83)
7 SECONDS-Skins, brains, guts EP (82)
7 SECONDS-Commited for life EP (red cover, 83)
S.O.A.-No policy EP (M, 81)
S.O.A.-No policy EP (VG+, 81)
STRANGLEHOLD-Leisure tour 84
STRECHMARKS-Who's in charge EP (83)
TEEN IDLES-Minor distubance EP (80)
UNITED MUTATION-Fugitive family EP (83)
UNNATURAL AXE-Hitlers brain EP (78)
VATICAN COMMANDOS-Hit squad for god EP (83)
WHITE CROSS-EP (82)
WHITE PIGS-1 st EP (84)
YOUTH BRIGADE-What price happiness 7" (84)
V/A BIG CITY AIN'T TOO PRETTY EP (83)
V/A CLEVELAND CONFIDENTIAL EP (Pagans a.o.) (80)
V/A PROCESS OF ELIMINATION EP (Fix, Necros a.o., 81)
V/A WHY ARE WE HERE EP (C.O.C. a.o.) (83)

USA & CANADA 12":
ACCÜSED/REJECTORS-Split LP
D.O.A.-Hardcore 81 LP
D.Y.S.-Brotherhood M-LP
FAITH/VOID-Split LP (original)
F.U.'S-Kill for christ M-LP
F.U.'S-My america LP
MINOR THREAT-Out of step (1st edition, 45rpm)
SEPTIC DEATH-Need so much attention 12"
SSD-Get it away M-LP
STALAG 13-In control LP
WHITE CROSS-LP
ZERO BOYS-Vicious circle LP (1st edition)
V/A CLEANSE THE BACTERIA LP (+ 12", 550 made)
V/A BARRICADED SUSPECTS LP
V/A FLEX YOUR HEAD LP (wheat cover)

World 7"
ABSURD-EP (Sweden, 82)
ANTI-CIMEX-Raped ass EP (1st ed. Sweden, 83)
ANTI CIMEX-Victims of... EP (1st ed. 84)
AVSKUM-EP (Sweden, 84)
BLITZEN-EP (Sweden, 80)
CHICKEN BOWELS-EP (Japan, ?)
CRASS-Nagasaki nightmare 7" (U.K., 80)
CRASS-How does it feel 7" (82)
DE SJENERTE-EP (Norway, 81)
DISCHARGE-Fight back EP (U.K. 80)
DISCHARGE-Never again 7" (82)
DISCHARGE-State violence 7" (82)
DISORDER-Mental disorder EP (U.K., 83)
E.A.T.E.R.-Doomsday troops EP (Sweden, 83)
EU'S ARSE-EP (Italy, 82)
HEADCLEANERS-Infection grows EP (Sweden, 83)
HUVUDTVÄTT/PICNIC BOYS-EP (Sweden, 81, min. $50)
HUVUDTVÄTT/HEADCLEANERS-Extrem P EP (84)
EXISTENZ-EP (Sweden, 83)
INOCENTES-Misera e fome EP (Brazil, 83)
KAAOS-Totaalinen kaaos EP (Finland, 82)
KJØTT-EP (Norway, 80)
KRUNCH-Hello Bob EP (Sweden, 83)
LAMA-1st EP (Finland, 80)
LAMA-2nd EP (Finland, 80)
LAMA-3rd EP (Finland, 81)
MOB 47-EP (Sweden, 1st edition)
MODERAT LIKVIDATION-EP (Sweden, 84)
PANDEMONIUM-1st EP (Holland, 83)
PEGGIO PUNX-2nd EP (Italy, 83)
RATTUS-Fucking disco EP (Finland, ?)
RUDIMENTARY PENI-Farce EP (U.K., 82)
SHITLICKERS-EP (Sweden, 82)
S.O.D.-Sound of disaster EP (Sweden, 85)
SÖTLIMPA-EP (Sweden, 82)
TAMPERE SS-EP (Finland, 83)
WAR OF DESTRUCTION-EP (Denmark, 83)
WIDOWS-We're comin' EP (Finland, ?)
WRETCHED-In nome... EP (Italy, 83)
WRETCHED-Finira mai EP (83)
ZMIV-EP (Holland, 82)
V/A-A putrid evil flexi (U.K., ?)
V/A-F.D.P./RAZOR BLADES-Split EP (Denmark, 83)
V/A-MORAL DEMOLITION/ZYKLOME A-Split EP (Belgium, 84)
V/A-Single ticket to paradise EP (France, 85)
V/A-UPSET NOISE/WARFARE-Split EP (Italy, 83)
V/A-Wessex 82 EP (U.K., Subhumans a.o.)

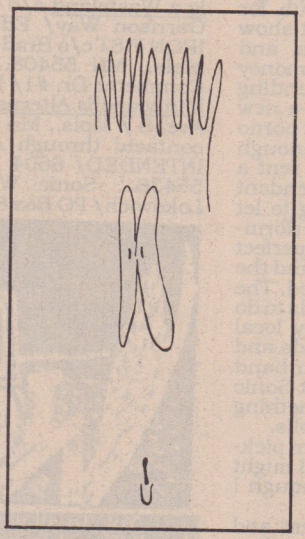
World 12":
COMES-No side 12" (Japan, ?)
PANDEMONIUM-LP (Holland, 84)
PEGGIO PUNX-12" (Italy, 84)
WRETCHED-Libro di vivere (clear, Italy, 84)
ZYKLOME A-LP (Belgium, ?)
V/A-LÅRM/STANX-Split LP (Holland, 84)
V/A-SUB (Brazil, 1st edition, red, ?)
V/A-Really Fast vol.1 (Sweden, 83, Anti-cimex a.o.)

Condition: VG or better. M=Unplayed. This auction is because I need money right away, therefor you will only have ONE bid! If you need a record real bad, you better make a good bid. Auction ends one month after the release of this issue.

Send bids (no money) to: **Magnus, REALLY FAST, c/o P. Jonsson, Ekgatan 12 A, S-595 00 Mjölby, SWEDEN**

049

050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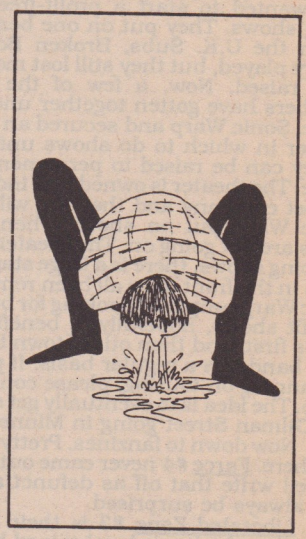
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Scene reports

This is my first report ever, so bear with me.

LAST OPTION: Hope you enjoyed interview in #68. Anyway, they are in midst of recording an LP, on which label I do not know, but word is out that it's pretty good. Jeff's label, Soul Force, is doing its share of records with Breakaway and Reason to Believe EPs both out. And U.S. pressing of Ripchord 7" (which you already know from interview). Contact Last Option and Soul Force at P.O Box 10094/ Scottsdale, Arizona 85271.

p: Lisa Cook

BURNING BUSH played with the INCREDIBLE GODWADS at the new club "Time Out of Mind." And our own JFA made an appearance there also not too long ago.

Another new club is the Underground which has had Danzig in and soon Jane's Addiction and Circle Jerks. All shows put on by Top Concerts Prod. with reasonable door prices.

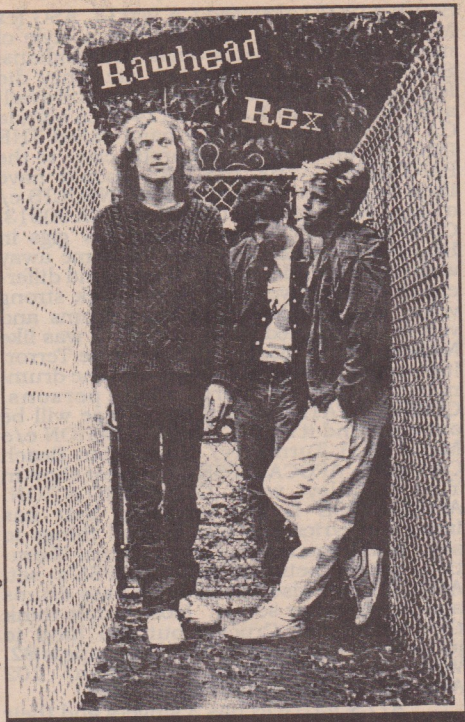
Our band, WIND OF CHANGE, has released its 2nd EP, Rain, and have bold new T-shirts also. Inquire: 953 West Olla/ Mesa, AZ 85202.

Tucson bands ONION JOHN and TRAIN OF THOUGHT have been blazin' through AZ lately. Playing out regularly. Get Onion John demo called Simply Jeff at 933 N. 6th Avenue #B/ Tucson, AZ 85705. Stepforward Records have released Unit Pride's Then & Now EP. It is great. $3 ppd to Stepforward/ 1926 E. Caroline Lane/ Tempe, AZ 95289.

One last thing, be on the lookout for the Pop Gods of Arizona, G-Wiz, back on track, Out of the Ashes of Rip-n-Style and Tearin' Up the 'Nerd-in-Love-Core' scene. Write G-Whiz @ 829 E. 7th #3/ Tucson, AZ 85719. Take care. Questions? Write: Al/ 653 W. Guadalupe #1021/ Mesa, AZ 85210.

Well, let's begin with an update on the club scene here in the "Emerald City". (For those of you who really need to know, Eugene got that nickname cuz it's so green here. I think it's cuz of all the mold that grows here, myself.)

There hasn't been a club in town since the EFD shut down Club Caribe in September. That only happened cuz club owner Gordon Nurse had the local newspaper do a write-up for him. You know how that is; the squeaky wheel gets the hammer brought down on him. There had been gigs at this "squat" called "the Bee", but a fire destroyed that spot on Halloween. (The actual cause for the fire has not been determined, but the local punks are catching the blame for it, of course.)



So, that about wraps up the gig scene. For the record, I should mention THE DETONATORS, and their on-goings, cuz they've been doing a lot of benefits. Last weekend found them doing a strike benefit for the IWW that made three networks and the front page of the local rag. The coming week has them purportedly playing at an anti-CIA demonstration while those bastards are recruiting on the University of Oregon (probably hoping to get some more frat boys for Bush's Foreign Legion) and a rock against racism gig to protest the brutal murder of a Portland black that was allegedly done by skins. There's also a X-mas benefit in the works for the strikers if they haven't settled that by then.

I should also mention that THE DETONATORS are not just playing these gigs but are organizing these shows. My hat's off to 'em.

Since there aren't any other hardcore acts in town, I'll give mention to the other alternative (or as I like to refer to them, "CMJ fodder") groups. Eugene is, after all, a college town.

Top of the heap (which means "the only band with any vinyl out") is SNAKEPIT, a five piece combo that sounds a lot like Husker Du/ Soul Asylum. They gig a lot in Portland and they hustle a lot of gigs.

Next in line would be UNCLE CHARLIE, which is basically JOHNSON UNIT, one of the oldest (in terms of longevity) in town. Imagine Neil Young fronting REM. A FEW CHAIRS is back together, after the legendary Mimi returned from living in Arizona. They played the strike benefit, and played a damn good set. One of my faves, and they get a lot of comparison to X, but they shit all over them.

One of the more interesting bands is MR. WIGGLES, who are beyond categorization. They also played the IWW benefit, and for their first gig turned in a very professional set. Another new band, RUBBERHEAD, recently made their debut, churning out a funk meets punk set that impressed a lot of people.

The band to watch from this pile is RAWHEADREX, which is the god-like BOVINE IMPULSE reformed. They've only gigged three times, but they not only turned heads, they've just about ripped those same heads off those blessed enough to catch them. A lot of talk about them.

All of these bands are good at what they do, but I gotta admit my heart's in hardcore. I hope the DETONATORS new LP comes out soon, cuz it really rips. They're going to tour Europe for a second time in March, so if they don't have it out by then, then I'm fucked as far as hardcore goes. It looks to be a drunken winter, if that's the case.

Hello from earthquake state. My name is Jae and I sing for Media Children. This is the first time I ever wrote into MRR. I was waiting a long time to see if any one would do a good scene report but I can't wait any longer. It's pretty sad to see no scene report in MRR. First off: GBH and the ADICTS played in Anaheim Celebrity Theater. We went there to pass out anti GOLDENVOICE, anti gang and anti nazi flyers. I talked to a few people at that place about starting our own local cheap gigs and to have meetings plus picnics. Well people loved the ideas but all I got was lip service and sadly no one got in a touch with me. Speaking about picnic, FACTION OF MERCY, TIME TO UNITE and Anti Establishment held a big unity picnic in Pine Tree park in Tustin. Alot of ideas, vegan/ vegetarian food, tapes, and fanzines were shared. The picnic started around 3 p.m. and the police broke it up at 8 p.m. No one got arrested we just had to clean the park and were held for 20 minutes by 4 cop cars in the park. Since this happened there won't be any picnics in Tustin, our next target will be Hart Park. James from Anti Establishment put out a huge gathering at his house for about a week. Around 70 people were there. Mostly Crust Cores and Peace Punks (sorry for the labels).

At new years Glycine Max and ASG were supposed to play but due to heavy rain the bands got cancelled and people just partied at James' house. James' house got fucked up pretty bad. People should give respect to any one who puts out gatherings. I asked alot of people to help us clean the house but sadly only few did. Some equality eh?

James also put out local gigs and the new issue of Anti Establishment is already out. He's also doing a compilation tape and all the donation goes directly to the Indians. To contact James: Anti Establishment/ P.O. Box 6188/ Fullerton CA 92634. Sheepdog

told me the latest issue of Why Fanzine will be out soon. Sheepdog also sings for the band PESTILENCE. Sheepdog/ P.O. Box 3081/ Orange CA 92665-0081. Another great political zine is Dreams Of Tomorrow, it has interviews with HELLBASTARD and A// SOLUTION. Dreams Of Tomorrow c/o Brian/ P.O. Box 91884/ Long Beach CA 90809. Oh yeah Brian also makes his own compilation tapes with CHUMBAWAMBA, NATURE CORE, ADS etc. And there's also my girlfriend's fanzine called Time To Unite and Disturbing Realizations. The zine deals with vivisection, racism, war, hunger etc. Time To Unite c/o Tammy/ P.O. Box 6188/ Fullerton CA 92634. All the zines I mentioned can be ordered by sending a small donation or a few stamps. Believe me zine writers spend alot of time, energy and money. These zines should be supported!

Faction of Mercy has put out alot of demonstrations. They are not just for animal liberation. They will soon put out more things to protest against nuclear weapons and racism. Faction of Mercy also puts out a zine called Feed Your Head. If you wish to support us at demos contact Faction of Mercy c/o Pat/ P.O. Box 7107/ Fullerton CA 92634.

Also Hunt Saboteur's Association/ P.O. Box 5520/ Anaheim CA 92114. If you live in L.A. area contact Animal Freedom Fighters Association/ P.O. Box 5520/ Santa Monica CA 90405.

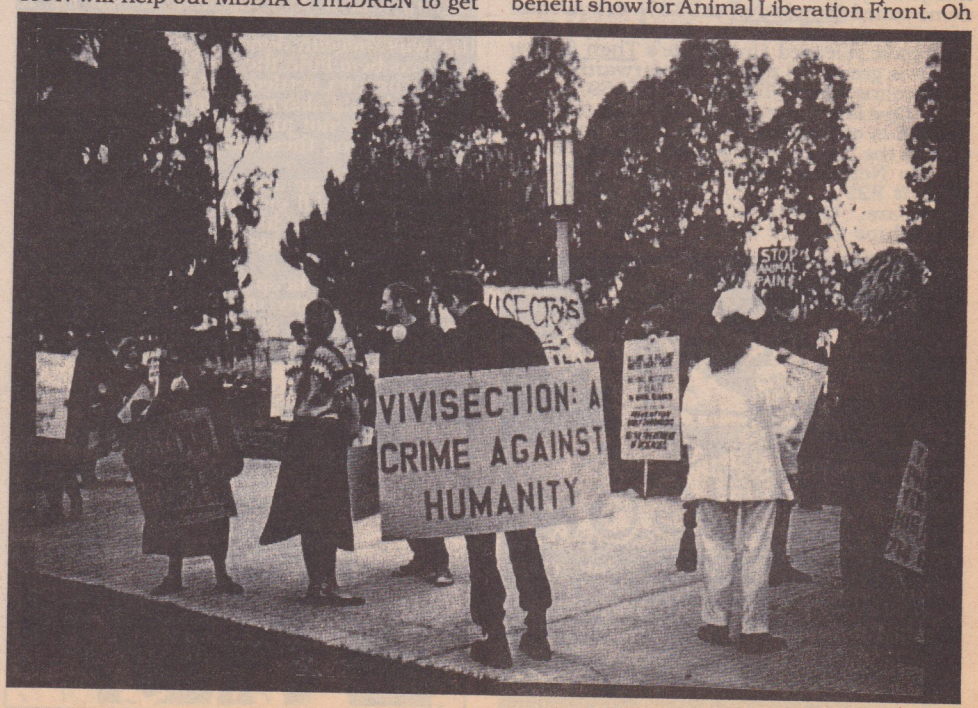
Or in O.C. area for protest info call Wanda at (714) 995-4889. Back to L.A. area call Tony (213)820-8329. These caring people will give you the latest up coming demos. The last demo we had was at Anaheim Convention Center in January the 6th and 7th. It was a Anti Hunt demo to let people know the facts that hunting is not a sport. It's cold sheer bloody murder and to boycott guns: save human and animal lives. Let's now get into local bands. The INFECTED have a demo tape out with 5 songs. Their lyric deals with war toys and religion. They have a male and a female singer. The hardest part is when I describe the music. They sound pretty close to Dirt but some people say they sound like Disorder. Well you have to judge that by yourself. I actually don't know the cost of the tape but write in and get a copy. It's really great. INFECTED c/o Ian/ 5800 South #120/ Lakewood CA 90713. ASG (ex MISLED members) have their own style of music and their lyrics deals with Indians, South Africa and Vivisection etc. They did few gigs and MISLED demo tape is still available: ASG c/o Al/ P.O. Box 1741/ La Mirada CA 90637. There's also a band called THE INSULTS and they sound pretty close to the PARTISANS. THE INSULTS should have their demo tape out soon. THE INSULTS c/ o Skip/ 355 East 7th/ Long Beach CA 90813. CONFRONTATION have played few gigs in Huntington Beach and they blew me away with those thunder noise. They sound different in playing live with heavy thick strong voice, fast speedy double bass drums and very loud distorted guitar sound. It was like Napalm Death meets Extreme Noise Terror. It's worth knowing the singer and the drummer. They're very nice persons. CONFRONTATION's 2nd demo tape will be out soon and it's $2. CONFRONTATION c/o Matt/ 6311 Turnberry/ Huntington Beach CA 92648. APOCALYPSE did a great show in Yucca Valley with CONFRONTATION. APOCALYPSE is another band that has important lyrics and alot of good things to say. Nikki was reading some animal liberation poems between APOCALYPSE's set. APOCALYPSE also have double bass drums and heavy guitar sound. Most people think they sound like Crucifix but you have to judge them for yourself. The demo tape is $2. Write to APOCALYPSE c/o Ralph/ 102 Avenida Grulla/ Walnut CA 91789.

A//SOLUTION has 3 singers and their 2nd demo tape is out for $2. They're into nature and alot of caring stuff. To me the vocalist sounds pretty close to Amebix but much thicker and faster. The reason I'm describing their music is cos no one has heard of these caring bands who are not in it for money. We should support these bands. A//SOLUTION c/o Nathan/ 152 Harvard/ Seal Beach CA 90740. Another great Crust Core band is GLYCINE MAX their demo tape is also $2. GLYCINE MAX/ P.O. Box 5292/ Long Beach CA 90205. CRINGER did a benefit gig for Sane/Freeze an anti nuclear weapon group. CRINGER has some good lyrics that fight homophobia and I myself agree with CRINGER to support the gays and lesbians. I don't know how much their demo tape is but the address is CRINGER c/o Lance/ 1805 N. Kingsley #105/ Los Angeles CA 90027.

THE INSULTS, ASG and CONFRONTATION will help out MEDIA CHILDREN to get another demo tape out. Tammy and I sing for the band and we sing about stuff that affects our life, such as sexism, rape, violence, animal abuse etc.

Our demo tape is still available but second demo will be a little different. A little more power and anger. MEDIA CHILDREN/ P.O. Box 6188/ Fullerton CA 92634. The big movement that is coming back is the MOD and TWO TONE stuff. If there's an anti nazi skinhead out there get in touch with Sammy Seal. Sammy Seal wants to start anti racist action chapter in South. California and he does a fanzine called Oi Unity and it's free with 3 stamps. Also OI POLLOI from Scotland, please write to him. Oi Unity c/o Sammy Seal/ P.O. Box 6188/ Fullerton CA 92634.

If you want to do some gigs get in touch with Tim from I.M.W.U. the address is P.O. BOX 2246/ Anaheim CA 92814. Lately I.M.W.U. did some gigs at the Goodies in Fullerton. James and Tim's next plan is a benefit show for Animal Liberation Front. Oh



Scene reports

almost forgot MEDIA CHILDREN needs permanent band members. You don't have to play great or fast. All you have to do is care and not be in it for the money. If you play any instruments please get in touch with me cos we're really serious when we play. Also we are having another picnic soon. Those who wish to come please write to me. Now I have some sad news for the Gothic Death Rockers. The Krypt club is turning to a glam rock and nothing more then a sexist scam place. The Blitz club is closed for now. Well, I better close here. But before I go if I didn't mention any other bands or fanzines, I'm really sorry. Jae/ P.O. Box 6188/ Fullerton CA 92634. P.S. Be really careful out there cos the world is very dangerous. And we must help each other to survive. Equality is the answer!

MELVINS, HAPPY WORLD (who moved here from Colorado) and so on are playing the Chatterbox. Klub Kommotion is also doing shows, and their Comp LP is out now with poetry, oh I mean spoken word, and a crazy mixture of local bands. These are all over 21 shows of course, cause that's the way S.F. works usually.

By the time this hits print, NEUROSIS should be somewhere in Pennsylvania in the midst of a 7 week U.S. tour. In answer to the ever-present "I thought they were on Alchemy?" question, THEY STILL ARE. Lookout's just helping them out with the 7" for the tour, O.K? Pete (ex-CRIMPSHRINE) has replaced Chad on guitar, by the way.

Speaking of Lookout, we got the OPIV LP coming, and then new 7"s from SURROGATE BRAINS, EYEBALL, CRIMPSHRINE, SWEET CHILDERN, and KAMALA & THE KARNIVORES (with two new guitarists).

Shredder records has a couple more 7" comps. planned, one with CRIMPSHRINE, A Priori, Rise, & one other band, and another with CAPITOL PUNISHMENT, PLAID RETINA, and other valley bands. The SWEET BABY LP is out now on Ruby. STIKKY have yet another 7" coming out, this one in Germany. SAM I AM is a new band with ex-menbers of ISOCRACY, VIOLENT COERSION, and SOUP. Mitzy joined X-TAL and they will be recording an LP on Heydey Records. I guess I can't think of anything else right now. David H. c/o Lookout.

p: David Hayes

p: Murray Bowles

p: Murray Bowles

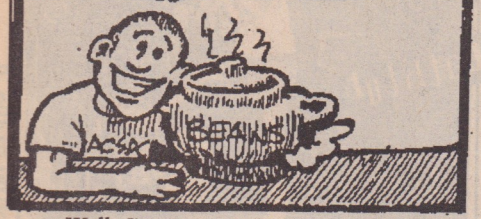
p: Murray Bowles

p: Wayne

Bay Area- If you're 21 or have a good fake I.D. or are just really clever, S.F. is not such a bad place for shows right now. I keep hearing people mention that '77 punk is the "next big thing" but anyway on to the scene: the I-Beam is doing weeknight shows for free with the likes of Nomeansno, EYEBALL, SHORT DOGS GROW (Carmela is back playing bass, by the way) and so on. The Kennel Club is doing $1 shows with RKL, MR T EXPERIENCE (new LP and tour in the works) and the like. SWOLLEN BOSS TOAD (with new bass player), S.D.T. (new tape out), OPERATION IVY (LP out in March, really), VICTIMS FAMILY (new LP out, and a new drummer), STEELPOLE BATHTUB (LP on the way, and still not wearing motorcycle helmets) and lotsa touring bands are playing the CW Saloon. HELIOS CREED (7" coming),

Scene reports

BOSTON



Well, I'm sure as hell sorry about the delay, again, but, then, there hasn't been a lot to write about. Shows are about nil (at least for hardcore) in Boston, although that's about to change with a few more individuals getting involved in booking—it looks as though TT's will be having all-ages shows again, after the success of the BREAKDOWN/ CROSSFACE/EYE FOR AN EYE show there this fall, which was packed and showed EYE FOR AN EYE emerging as a force to be reckoned with.

One alternative has manifested itself in Worcester, about 50 miles from Boston. 2 halls have been available for shows, these being the Worcester Artists' Group and Quinsigamond Village Community Center. For booking info at either venue, call Lance at (603) 485-3115.

WRECKING CREW's album "Balance of Terror" is all set for a February release on Hawker Records. PSYCHO have released their new mini-LP, "You Love Us, You Hate Us," with a decidedly UK noise -core sound and next up for the Ac/xtion crew is a compilation album and then touring both Europe and out west. APOLOGY's EP came out on Wishingwell and GRIN, Mike Gitter's new band, has already recorded for a 3 song EP. SHATTERED SILENCE recorded a few months ago and 7" should be out by the spring. GANG GREEN's new EP "I81B4U" has been released in Europe, to coincide with their tour and is slated for a US release. It sounds a lot better than "You Got It." BULLET LA VOLTA's been in the studio recording an album for Taang. MOVING TARGETS have been playing out sporadically and "Brave Noise," a monster of an album if ever I heard one, should be out real soon. VOLCANO SUNS' first album for SST, "Farced," has been out for a few months and is kind of disappointing compared to prior efforts.

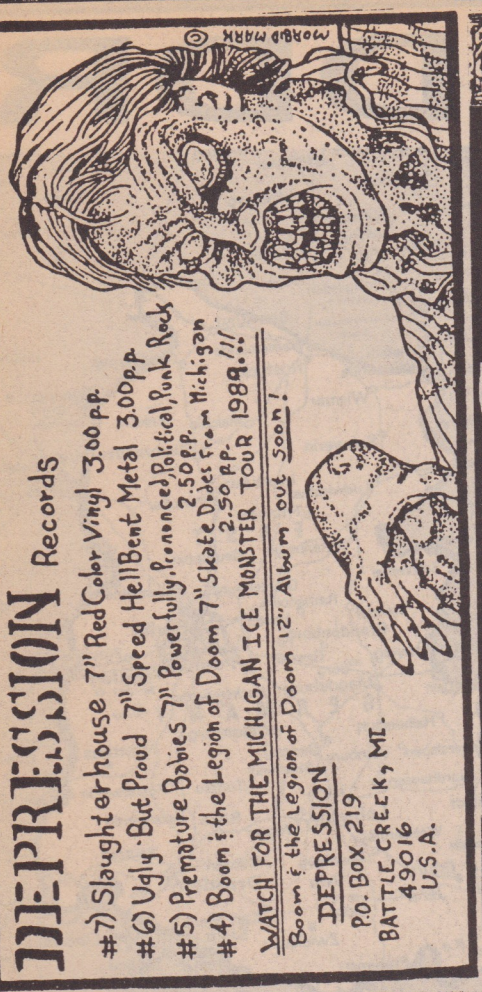
Lots of demos showing up lately: DISRUPT, a band inspired by Napalm Death and Discharge, with 2 vocalists, from my hometown of Lynn. Good musically, hoarse, indecipherable vocals being its weak point; WISHFUL THINKING, a 7 Seconds/DC-inspired band from Western Massachusetts; BLATANT DISREGARD, who take a tuneful thrash approach and TRIP WIRE, from southern New Hampshire, concentrating on a melodic pop/core (hate that term) approach. Addresses, anyone? DISRUPT/ PO Box 2175/ Lynn, MA 01903; WISHFUL THINKING/ PO Box 990/ Southwick, MA 01077; BLATANT DISREGARD c/o Dave Boyle/ PO Box 112/ Stoughton, MA 02072; TRIP WIRE/ 1 Mary Ann Road/ Hooksett, NH 03106...

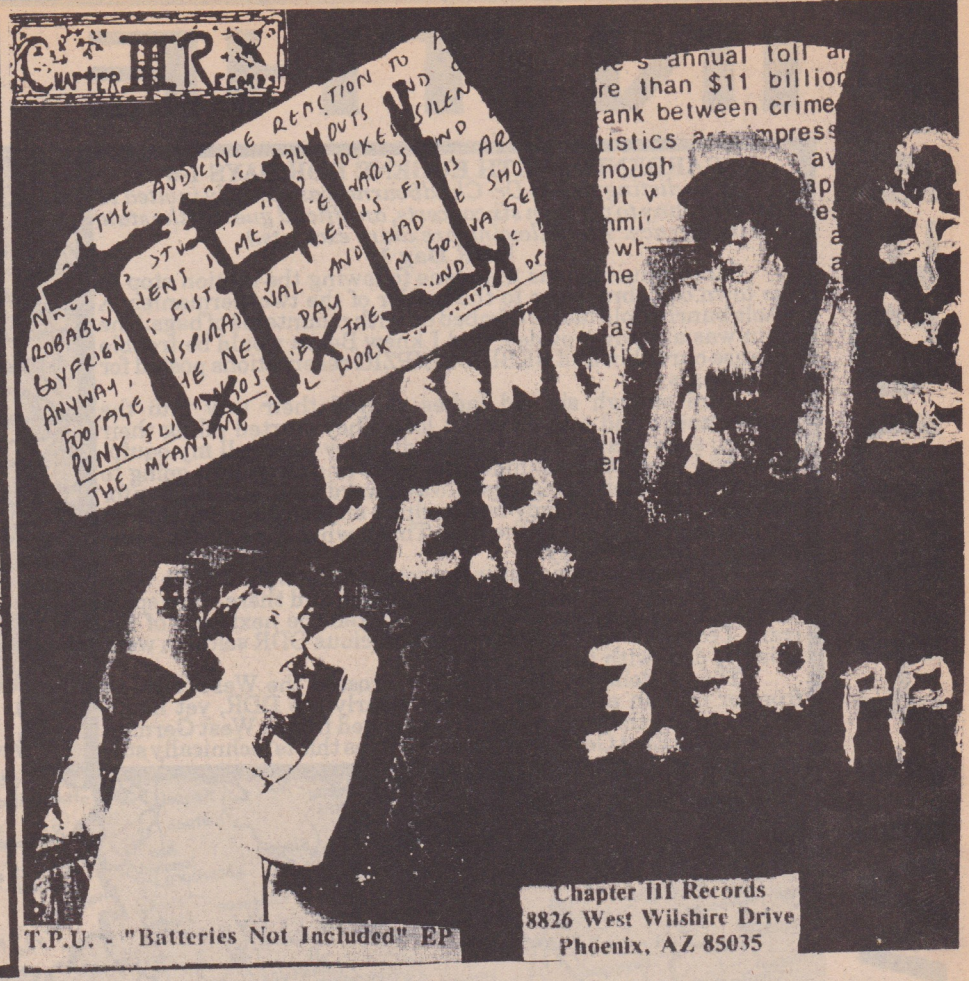
And, yes, it's true, SLAPSHOT's album is finally out and for all you digital audiophiles out there, Taang has released a CD with both albums and the 7" on one disc...

A few more bits of information provided by Lance: PATIENCE has a new demo available and their vocalist has also published a literary magazine called Paradox. For info, write to 37 Eunice Ave/ Worcester, MA 01606. Lance has started a 'zine called Happy Go Lucky, with Insted, Moss Icon and Patience in the current issue, available for $1 ppd from the Trip Wire address above. Finally, some new bands to watch out for are HEARING IMPAIRED, who have just recorded a demo and POINT BLANK, who have been described to me as Negative Approach meets Wrecking Crew.

Guess that's all—to get in touch or get a copy of Suburban Voice ($2 ppd), write to me at this here address: Al Quint/ PO Box 1605/ Lynn, MA 01903/ (617) 596-1570

P. Bobby D





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GARDENING WITH EUGENE IN THE DDR

GARDENING WITH EUGENE DDR DAYS 1-6

(The distinguished Dr. Chadbourne was recently invited to East Germany to perform six concerts, an official guest of the state booking agency. The following are diary excerpts.)

DDR Day 1

Most amusing was the scene following the station stop in the town of Bebra, close to the border of the two Germanies. A whole bunch of old ladies climbed on with mountains of bags. The train was already crowded, and I knew Bebra would be trouble because our cabin had BEBRA-LEIPZIG reservations posted for all six seats.

Sure enough six old ladies shoved their way into the compartment and told us to get lost. They started piling their bags in, eage-beave fashion, little did they know all my equipment had been stashed under the seats and they were going to have to lift up their aging legs into awkward positions in order for us to get out. One old lady had to climb on top of her suitcase on top of a seat to get out of the way. That's what she gets for being an Eager Beaver Betty!

The situation was actually worse in the hall. People were jammed all the way out ot the washrooms and there were spots where piles of luggage completely blocked the next part of the train. I couldn't wait to see how the officious DDR soldiers were going to deal with this chaos.

Then a delay as the train first crossed the West German frontier into an area that was not clearly the DDR, yet had a station where the engine could be changed from a West German engine to an East German engine. Perhaps this is technically still the West? Or a no man's land. The process takes forever. The people jammed together reacted in a variety of ways. An American tourist on his first trip to East Germany was awkward, muttering stuff like "That's it! The last time I go without a reservation!" These old women could obviously take anything and some of these were no doubt survivors of Schicklegruber's little inferno. A man who agreed with me that the situation was amusing exchanged silly grins. A couple of times we threw our hands up in the air, then grinned. Meanwhile his daughter was doing the perturbed, uncomfortable travel routine.

The train rolled across the cement and barbed wire and I saw two soldiers watching us arrive from atop their watchtower, one of them smiling. The company honcho was not happy with the train; he was a ruddy, grey haired man. The situation disgusted him. He told everyone to find a seat and move all the luggage out of the hall, in order to take room for the troops to examine the train and the customs procedures to begin.

Nobody made any real effort to move. He came back after a few minutes and stood in front of me I tried the silly grin, waving my hands in the air. No reaction. Since I was standing there in front of him, propped up by my guitar case in front and my suitcase in the back, he naturally asked for my passport and visa.

The details of which he took delight in. He looked at my itinerary, six different cities located in every remote corner of the country, and nodded his head, smiling. He was obviously impressed. He went and found me a seat, pushing people out of his way. Slowly he went around alerting lamebrains to the many convenient places for storing luggage on the train. Eventually he had the aisles cleared and everyone in a seat.

Then the troops descended. A very young guy with glasses took care of our car. He must've been a recent draftee because he had to go get help to deal with my visa. While he pondered the situation he had a weird habit of looking up and intently staring at the wall in back of my head. I checked to see what he was looking at. It was blank. The honcho came and examined my visa request form, which had been issued by tbe Kunstler Bureau, the official government booking agency. (In the DDR, all gigs are booked by the government). Right before he left, the guy sitting next to me urged him to process my visa papers immediately. "Country music! The best kind!" he said to me. Nobody had told him I played country.

I noticed some soldiers gathering up any western newspapers or periodicals they found on the train and dumping them in a big metal wagon. One guy had seized a SEARS catalogue. Nobody glanced at my suitcase full of Orwell, Lessing, Celine, Patchen...later friends told me none of these books would be considered illegal in the DDR anymore. Yet Western periodicals and magazines are still routinely banned, absolutely unavailable.

My stop in Eisenach was almost immediately after tbe border. Fear set in as the driver who was supposed to meet me there was nowhere to be found! I stood in the waiting hall, remarkably drabber than the West German style. There was a Mistropa (government) dining room on the wall facing me, not crowded. An information booth was to my back, and a booth selling stamps and magazines, which had a line of almost 20 people waiting for service. I stuck my guitar with CHADBOURNE on it out front and tried to pick out someone waiting for me. Of course everyone stared at the guitar case with the North Carolina address written on it in fluorescent green paintpen; something useful, gimmicky from the west that these folks don't have access to.

INTERSTATE MURDER; ATTEMPTED ASSAULT WITH GUITARS

Entered NCIC I. O. 4898 3-31-82

WANTED BY FBI

DR EUGENE CHADBOURNE

FBI No. 262 615 L8

6 S 1 R 100 13
S 1 R 101

ALIASES: "Animal", "Jimmy", "Melville" "Curly", "Lefty"

NCIC: 0656131413085412071 4

Photograph taken 1975

Eugene Chadbourne

DESCRIPTION butcher, laborer, meat packer, mechanic, musician, North Carolina (not supported by birth records)
AGE: 28, born September 28, 1953
HEIGHT: 6'1"
WEIGHT: 195 pounds
BUILD: medium
HAIR: blond
EYES: brown
COMPLEXION: fair
RACE: white
NATIONALITY: American
OCCUPATION: scuba diving instructor
REMARKS: wears an earring in one ear; enjoys scuba diving and flying; reportedly a vegetarian in the past heavily tattooed on upper portion of body.
REMARKS: reportedly a talented basketball player
SOCIAL SECURITY NUMBER USED: 118-50-0564

CRIMINAL RECORD
KNOWN ASSOCIATE OF TEN MOST WANTED FUGITIVES.
HAS STATED HE WILL GO TO ANY LENGTH TO AVOID RECAPTURE. CONSIDER ARMED, EXTREMELY DANGEROUS AND AN ESCAPE RISK.
WEARS BODY ARMOR WITH A BLUNT INSTRUMENT

A Federal warrant was issued on August 16, 1979, in San Francisco, California follower of Zen Buddhism, a loner, recluse, and an outdoor-type counterfeiting license to operate motor vehicle. U. S. Code, Sections 2314 and 2315).

IF YOU HAVE INFORMATION CONCERNING THIS PERSON, PLEASE CONTACT YOUR LOCAL FBI OFFICE. TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES LISTED ON BACK.

William H. Webster
Director
Federal Bureau of Investigation
Washington, D. C. 20535

Identification Order 4898
March 31, 1982

As the stamps line grew longer and longer it seemed smart to move across the hall as to not be obscured by it. A stained glass picture of workers standing around an auto was the main decoration in the room. Eisenach is the Detroit of East Germany, minus the murders. I admit I was already worried about being stuck here for the night due to some foul-up. The only number I could call was the Kunstler agency in East Berlin listed on my official state contract.

Later I wondered what would have happened if I had called this number with the usual "I'm here at the station and nobody is meeting me" bit. Later I visited a branch of the Kunstler agency and describing it is a bit hard because there's absolutely nothing like it in the USA; I mean imagine the government booking avant-garde music concerts. The people that work for the government in this capacity are just people like you and me, interested in music, and they enjoy their situation now because the government is giving them pretty free rein to book whatever kind of music they want.

I didn't have to call after all because Reinhardt, my driver/soundman for the next six days, finally found me after wandering around the train station. "I look for you on train! I no see you!"

Well, I had clearly gotten off the train.

It was time to drive. The only eating stop possible was on the highway. Restaurants were located on either side of the highway, the one on our side was closed so we pulled over and walked under the highway on a walkway. Neither restaurant had any signs. They were ordinary buildings, like you would see in a set of wood blocks. Nothing about it would make you think its a restaurant. Inside they served five kinds of pork sausages with rolls and mustard, chocolate bars, sodas and coffee by the cup or small pitcher.

The cash register was decorated with stickers for East German rock bands. One sticker just said "Reggae." The food looked vile but actually tasted good... maybe it was just the exquisite mustard. The coffee was magnificent, the coke had the same weird aftertaste as Yugoslavian "Cokete".

Driving along, me sleeping a little. It's a Russian car and noisy as hell at about 130 kilometers. Traffic is going along pretty good. The Russian army is pulled over with fuckups twice. Once it's a flat tire. Next time its engine trouble, a hood about the size of a garage door is sticking up on a big troop truck and soldier is wedged inside, staring Reinhardt gets pulled right away for speeding the moment we get to Halle. The traffic cops here don't even bother to have cars. They just stand on a spot in the highway, usually accompanied by a woman cop. She moved a white nightstick up and down at us and Reinhardt pulled over immediately. It was a five mark fine. The cop never even looked at me. I can't remember a single time I've been pulled over for speeding in the USA where the cops have not at least glanced at all the passengers.

The gig was at a large youth center. Reinhardt proudly pulled out an 8-channel Yamaha mixing board and a set of JBL speakers. I said, "What, no East German equipment?"

"Is shit," he laughed.

Getting Yamaha and JBL wasn't easy for this guy. He had to pay something like 8000 East marks for the mixing board alone. Explaining what that is in dollars is a little confusing, because officially East German currency is worth absolutely nothing outside of the country, thus it cannot be converted to a dollar value, or even a value in West German marks, because it cannot be exchanged for these either. Now you can take West German marks and exchange them for East German currency inside the DDR—they want YOU to do this and exchange any other west currency too, that's fine. They will give you one East mark for one West mark, which would mean the mixing board cost him about $4000...pretty inflated. But rumor also has it that certain West German banks will exchange East marks at the rip-off rate of 1 West mark for 7 East marks, which would mean Reinhardt got his mixing board for less than it costs in the USA. Welcome to the cold war.

Milling around before the concert produced only one encounter. A bearded young man told me "An important leader in our party died today so I don't know what kind of turn-out there will be, it has to be a very sad day, a very serious evening."

Halle is 30 minutes from Leipzig, where 1000 people had turned out to hear me play last year. Here it was maybe 100, and an It Will Go Wrong concert. Three broken strings in the first five songs; the E string drops completely out of tune in a crucial part of "Imagine"; a glass of water spills in a treacherously shocky area; shreeves are talking during the ballads; playing "10 Most Wanted List" was a miscalculation... people weren't interested in hearing complaints about American politicians. The new version all about Soviet leaders would have probably gone down much better.

But the new "Ramsteig Stucke" (Ramsteig song) about the air show catastrophe and military in the Germanies brought cheers and applause, especially the line about German women

having an easier time meeting Russian or American men at home then they would if they were to travel to Russia or America. I felt I had scored and the evening turned around, even though there was zero interest in weepy country ballads, another trademark of a shitty crowd.

Dinner afterwards was in the Interhotel. "Here we have the Interhotel, Interbureau, Intercafe, Interrestaurant..." Reinhardt laughed. I dubbed my show the Interchad.

I check into the Interhotel in Leipzig and call the gang at home at a cost of 224 East marks which is either nothing, $115 or $30 depending on your point of view. Nobody can figure out what the Daily Worker costs, so I steal it.

The room is lavish with lots of extras. Bathrobe—with Interhotel written on it! Sandals, toothbrush, mouthwash, soap complete with souvenier travel dish, mini fridge, tv, short wave radio, deluxe bath and a gorgeous setting of pink irises.

The Kunstler bureau likes to lodge its artists in first class hotels but draws the line at placing us in the ultimate, the seven or eight East German hotels that deal only in western currency. This is supposed to be the royal treatment, plus you get to be in a foreign country and not even use their money.

Nothing on television at 12:30. I mean 0:30, sorry. The short wave produces a medley of Beatles songs, news about the projected parliament victory for the Swedish Green party. The daily Worker is intense with details of English cops' massacre of IRA in Gilbralter, shootings almost like the ones in "This Guns For Hire" with the old lady's eyeballs blown out at close range and all kinds of improper cover up procedures with the autopsy, condition of the bodies, etc... The Myung Nyung government will fall to Nu. Or else not. Saw little of Halle.

Learned two things. "Air not so good here. Chemical pollution." —Reinhardt.

"This isn't Leipzig. There is no jazz scene here." —Audience member.

DAY 2

Started the day with shopping. Let's face the bitter truth. I am being paid 1000 East marks a day to be here, minus an agent commission, so really 900 a day. I have come with practically nothing but the clothes on my back and a 15-year old suitcase which is going to defect to the DDR so I can bring back a new, East German suitcase. So I truly stand out from the population here. Each day I am hoping to be able to spend what is for many more than a week's wages.

Last year I had purchased an excellent five-string banjo in a Leipzig music store. I returned to try and find another one, but no luck.

Reinhardt scoffed at my suggestion that they might have one in the back. That was not possible in the DDR. I did find an ultra cheap (50 East marks) guitar banjo which I bought along with some harmonicas. Reinhardt thought it was all junk. He approved of the grey wool Yugolaslavian suit I purchased, and calmly watched while I got three pairs of shoes.

"This is the first time I've had three pairs of shoes at the same time...in my life," I said, embarrassed. "Is possible under Communism," Reinhardt said. Drinking coca cola or pepsi cola is not possible in the DDR, however. Reinhardt insisted I try the Interhotel cola, "the finest cola in the DDR." It, too, had the aftertaste of Yugoslavian cokete.

Today's trip involves both a stop in Magdeburg to pick up 1700 East marks of my fees from one of the state booking agency offices, and the drive up to the evening's gig in Salzwedl, located in the north.

Thus began the hilarious experience of driving amidst Russian army manuevers. These characters continually blocked the roads with various tanks, tank transport trucks, troop transport trucks, oversize jeeps. As we got into the more remote, rural areas complete with cobblestone roads barely wide enough to accomodate traffic from both directions, the scenarios became more and more hilarious. Various farm vehicles, some of them true antiques, added to the chaos.

The finest army mishap involved a tank bridge, which is the fold-up metal thingamajig that would be placed over perhaps a stream or something that the tank wished to cross. Somehow it had slid off the back of its track right in the middle of a pasture, where it lay looking completely out of place while a half dozen soldiers stood around wondering what to do. Obviously lifting it back onto the truck was impossible.

These are the tanks we are warned about on the evening news, by the way. You know, the superior Russian tanks that pose such a threat to us. If the West Germans would just relax their immigration laws they could bring in a bunch of Afghans to protect us from these tanks.

Some of the soldiers seemed involved in traffic control, although they may have only been directing army vehicles. Some other type of traffic cop was present, in black leather with white motorcycle helments, sometimes in pairs, standing in the roadside at various intersections. Often soldiers would be posted in similar fashion, sometimes they'd be attentive, other times completely fucking off. One soldier was climbing one of the many apple trees that lined the road while his partner had his boots off and was picking something out of his feet.

Also there were three or four trucks out of service with flat tires as well as a couple of apparent engine failures with soldiers sprawled out awkwardly making repairs. One truck had quite a few parts lying beneath it as if they'd just dropped off. Everything had the same Red Army insigma, a C and an A with a star between them.

Due to all this we arrived in Magdeburg 10 minutes late and it was impossible to collect my money despite long conversations between Reinhardt, a hippie type and an older, smooth Curt Jurgens type. It was finally decided we would return tomorrow on our way to Plauen and get the money then.

Tonight I played the Salzwedl Jugenclub, which looked like The Foolery in Mt. Pleasant, Michigan. Audience was really responsive. One guy talked to me about Tim Buckley, Buttholes' Satan song blasting out while audience filtered out. I was told "Salzwedl" was the Salt Lake City of the DDR, but the connection is purely "salz" for salt, there are no Mormons here. I imagine a small town in West Germany might have looked like this 60 years ago. The town itself was so old and in many ways unchanged even from the 1800's, old storefronts with fancy Germanic scripts, the paint untouched since originally done.

Reinhardt was extremely apologetic that we had to share a suite tonight. This was Salzwedl, not a major center and it is too far to drive to an Interhotel. I really don't mind and we make a party out of it with whisky, chocolates, Fast German beer, mineral wasser and even—someone's homegrown Jimmy!

"I have two cannabis plants in my wintergarden," someone had told me at the show. "There is not a drug problem in the DDR." Apparently the government does not spend a lot of time looking for drugs, which are used only by a fringe of the population.

Art Tatum, Slam Stewart and Tiny Grimes wailed on the radio, we drank and smoked and Reinhardt talked about the DDR.

"I have tried to go on trips, for three years I try. Just last week I wanted to see my uncle, I was at the police station and the woman said no, it is not possible."

He has been offered an application to leave permanently, which he said takes two to three years to process. Then you can leave, and never come back, although after 10 years they will consider your application for a visit.

"It is not so bad here," Reinhardt says. "I have a house, two cars. I don't want to leave."

I am perplexed by the system and the reasoning behind it. I tell Reinhardt as much.

"Is Communism," he says.

"It had nothing to do with communism," I insist. He scoffs at my mention of Karl Marx.

He said the poor and sick could possibly become destitute, up to a point, in the DDR. But in all his travels he had never seen anyone homeless. "Everyone has a flat in the DDR, sometimes it is small and shit, but the rent is cheap, the life is cheap."

What finally sent him off to bed was my description of American GIs in Western Germany, carousing around, starting punk bands, doing drugs and looking at the situation as a big joke. I was afraid I might have offended him, his departure was so quick.

I kept describing West Berlin and West Germany to him, he kept saying "I don't know. I have never been."

On the other hand, when I described Las Vegas he interrupted me. "This I know. I have seen on tv."

I amused him playing with the short wave and tuning in

the frequency jamming, some of it so weird I was convinced I'd tuned in something like the Art Ensemble of Chicago. Turned out to be frequency jamming.

DAY 3

Less army on the road today, although 10 soldiers were lined up preparing to assist a shephard and his flock cross the road. I think there were more soldiers than sheep.

Saw about five more shepards with their little hats and sticks, also saw a chimneysweep walking down a street of one of the many villages we drove through, more of the time-capsule effect. Such a different ethnic mix here than in West Germany, where there are Turks, Africans, Indonesians and Arabs. An almost lack of ethnic mix instead.

In Plauen we checked out the venue, a youth club located in a kind of bland apartment complex. Nice space, though, completely organized by the youths who run it. Some kind of party meeting had been held the night before. A table and podium draped with a big red cloth had to be removed before we could set up.

Scored more harmonicas at the local music shop, which had four guitar banjoes but no 5-string ones. A local guy came in and tried out an electric guitar, playing blues and the chords to "House of the Rising Sun". His parents watched.

Peter (also known as Jimmy) arrived to meet us. He is the main agent behind this tour and has a thick beard and shaved head. He babbles enthusiastically in German of the many details of the next few days, including the necessity of Reinhardt driving me to East Berlin to try and get me a Czechoslavakian transit visa. I offered to take the train but Peter would have none of this. "It is hard for Reinhardt, yes, but this is his job!" he insisted.

Peter's small car is loaded with musical instruments, which he acquires and then re-sells to Western musicians who are trying to find ways of spending their money. He encourages one to re-sell the instrument again in the west, at a profit. I get some recorders. He has cartons of familiar looking jazz albums—they are vintage Barnaby Candid albums which have just been released in the USSR in their original American sleeves.

When we get to the hotel in Karl Marx Stadt, Peter finds there is no room available for him. I offer to let him share my room but he absolutely refuses, sleeping in his car instead! Well, here is at least one documented instance of someone sleeping in the streets in the DDR.

The Pauen concert is a success, similar in atmosphere and feeling to the night before. A local potter corrects my lyrics on Universal Soldier: "You said Russia instead of Canada. Is there a reason for this?"

The airshow line about meeting Russian and American men once again gets a loud show of applause. I've hit a nerve here and am delighted. No fruit juice in the DDR. Anything calling itself fruit juice is actually Tang, powdered.

DAY 4

Having trouble finding underwear in the DDR. Have bombed out in both the big Konsumer-Marts, in Karl Marx Stadt and Cottbus. The former had only a variety that Peter said was "too sexy for the DDR" and the latter only underwear made in Syria for Arabs with legs like pencils. In both cases I was in long lines, sections of which would sigh with impatience as word circulated about the underwear shortage.

Started seeing more Vietnamese and Cambodians here in the Cottbus area, then noticed them in other places as well. They come here on a three-year training program.

We are about one hour away from the Polish border. First stop in Cottbus was a rundown photography studio where a woman took shots of me for my Czech visa application. The pictures will be ready in the morning, an express service which costs an extra 10 marks. Instant photos are unheard of here.

Peter purchases a ticket for me from Dresden to the last frontier on the Czechoslovakian-Austrian border. He is able to do this for me using East marks, but is not allowed to travel out of Czechoslovakia into Austria because he is an East German. Since I am an American we presume I will be able to buy the ticket from the Czech border forward into Vienna, my next gig after the DDR tour is completed. As a westerner I must buy all travel tickets with west currency, but with this little scam a good deal of my trip is paid for with eastern currency.

Unpredictable evening. Pretty nice looking youth center with hippest fashions, haircuts yet. Killer response to the first set, yet the crowd was so boozed up by the second set that they never shut up. So I cut it short.

"Are you dissapointed with the reaction?" A fellow I'd talked to earlier asked me. "I think the problem is the audience does not understand your text."

The organizer explains it differently. "This was a crowd of musicians. The fuckers don't believe in listening."

Whatever, it means an early night which is good. Tommorow there is a lot of running around, both in East Berlin and Dresden, and for Reinhardt the action really begins after the Dresden concert. Then he is supposed to drive back to East Berlin via Leipzig; then at 2:30 p.m. his wife (also a sound technician) will pick me up at the hotel in Dresden and take me to the concert in Glachau; after this show, she will drive me back to a hotel in Karl Marx Stadt (no hotel possible in Glachau). Then she drives back to East Berlin. Don't ask for further explanation.

The extended DDR tour has taught me one thing: the incredible atmosphere I experienced last year in Leipzig should not have led me to the caca conclusion that East German audiences are better. They are not, it's just like anywhere else with its ups and downs, and the so called "hip" crowd, as in Western Europe or the USA, may assume their hipness allows them to transcend actually having to concentrate on the cultural phenomena that they have used to establish their hipness. As in Albuquerque, New Mexico, the more fashionable people are dressed, the less intelligent they really are.

During late night snack with Reinhardt, I mentioned the difficulty of getting yogurt in the DDR. "Is Communism," Reinhardt says. This opened the usual can of worms, which at least you can get here. Noticed lots of police and army wandering around Cottbus. However the previous day in Salzwedl had not seen a cop anywhere, day or night. The amount of work involved in maintaining the vigilance required to completely control a population in a police state of any size must be overwhelming... and impossible, thank God. Sometimes I wonder, well, am I being watched? Could there be a spy here? Narco fears in the USA produce the same kind of paranoia. Is there the same actual basis for fear here? More in the USA? Who knows. "If you were George Bush...or George Schultz.. they would watch you," Reinhardt advises me.

Realized tonight I've yet to enter anyone's home in the DDR. Only hotel rooms, and restaurants located in the hotel. Outside there are drunks singing in the street. I told Reinhardt, "After World War II, Russia was devastated and America was rich. Instead of being glad Hitler was gone, they played a game: See who can make a better Germany. "After 45 years, they should be the same," Reinhardt says. The irony of a lack of hardshell guitar or banjo cases here strikes me. Nobody here is expected to take the instruments anywhere, so why do they need travel cases?

In the process of shopping for more suits, came to a bizzarre conclusion: Nobody here wears suits! Who are they for? Westerners looking for something to buy? All of a sudden I am one of the best-dressed people in a society. The fact is, I can't afford it anymore than they can. But then again, maybe I can. They certainly aren't being sent to the USA, given $500 a day (or whatever) and told to spend it.

Bought some DDR "Lead Star" strings which have turned out superior to the American equivalents. Still sound great, and no breaking, after four concerts... down the line, the first set I put on will make it through something like 20 gigs.

Mineral water is basically free. The minibar in the room charges you nothing for it, and the most you have to pay anywhere is something like 12 cents for a huge bottle.

DAY 5

One stop today was the Reiseburo. This is the official state tourist bureau. The lady made an absolutely horrified look when she realized the scam we were attempting to pull with me traveling to the Czech border on a ticket purchased with East marks. There was just no way we're going to get away with this.

I told Reinhardt I'd pulled off the scam last year in Hungary. "That is Hungary. This is the DDR," he said. So I had to just keep the "commie" ticket to the Czech border as a souvenier and buy an all new "capitalist" ticket from Dresden to Vienna, payed for all in West marks. Reinhardt was more upset than me—each minor victory against the system here is a thrill, and each defeat humiliating. As usual for the Eastern block traveler the fares are

much cheaper than for me; however, they don't have the option of continuing on to Austria.

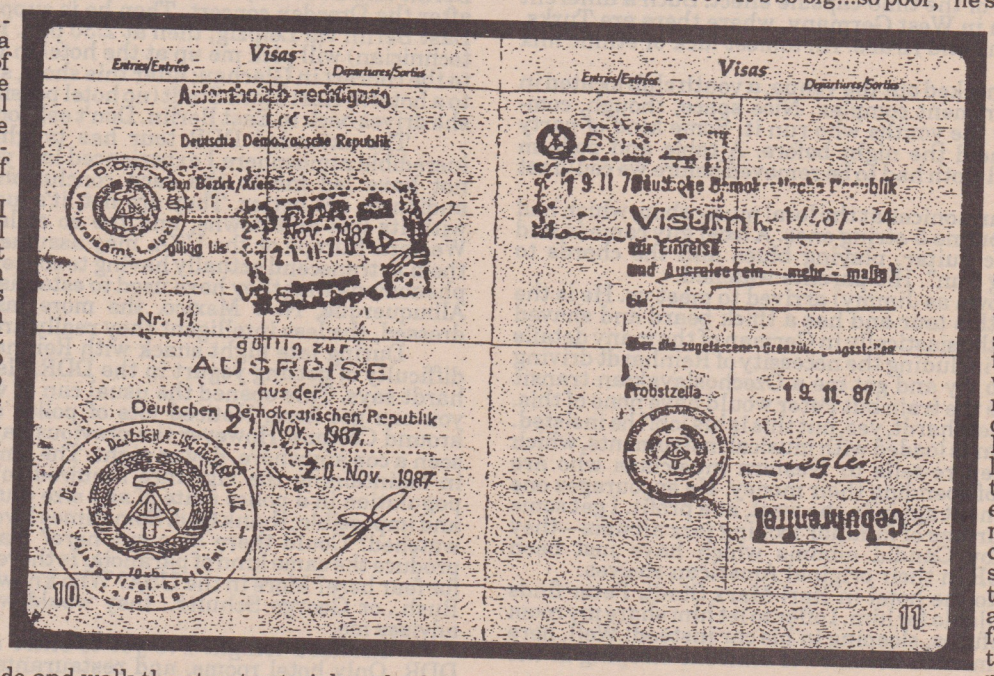
The train trip through Czechoslavakia looms over with adventure. East Germans say stuff like "Czechoslavakia is really frightening," but look how uninformed West Germans are about East Germany. "I still have never been to anyone's home in the DDR," I admit to Reinhardt over supper in Dresden. "We have money for hotels for you in the Communist system," he says. In East Berlin we lunched at an Interhotel and Reinhardt said since he didn't have the hotel card that Peter carries around to allow their native sons of East Germany to eat at East Germany hotels, we would have to go the tacky route of having me do the talking with the maitre'd. That way it would be assumed I was a hotel guest and they would seat us. The ruse worked like a charm and we were seated next to two high-ranking American female army personnel who were having a ball eating a big fancy meal complete with lavish peach flambé with raspberry syrup. I can just hear one saying to the other: "Let's leave the Free World and get dessert. "It still bothered me that Reinhardt, who lives in East Berlin, must pretend he's an American in order to get a meal.

Reinhardt described his flat, near the airport. "It has one bedroom, another small room, and a kitchen and bathroom combined, but the toilet is outside—also there is a foyer. It is not very good."

Dresden concert took place in a movie theatre, part of a doublebill with the Oliver Stone film "El Salvador". Quite crowded and probably the best show of the tour.

That evening I stay in the hotel room, enjoying yet another sample from some East German's wintergarden. I burn a cigar in the room at the same time to cover up the hemp aroma, and even have the windows open so I can toss all the evidence out at the slightest suspicious sound. A disco scene is throbbing in the lobby downstairs and there is lots more drunken singing coming from the streets below.

I wonder if it is safe for me to go outside and walk the streets at night, whether anyone from the hotel is waiting to see if I am going to leave. In the end I am too tired and Joe Paranoid to even try. Besides, I have to be up in the morning to—you guessed it—shop in all the famous Dresden shops. Getting rid of the rest of the East German money is a serious problem, and tommorow is the day to get it all into perspective.



DAY 6

By 8:15 a.m. a thick white fog blankets the city, making it seem much earlier. I even skipped the breakfast in order to get in on the shopping. I hit the Centrum department store, a futuristic building design completely out of place among all the older, historic Dresden buildings. The first purchase, a pair of slacks, involved an hour and waiting on four lines.

First there was the line for the dressing room, then one had to wait to get the clerk's attention so she could write an invoice to take to the third line, the cashier. Then, once paid for, the slacks could be picked up after waiting in a fourth line.

Most of the suitcases for sale were of a black and white cardboard variety, bringing to mind someone hurriedly fleeing the country, tossing everything into a cardboard suitcase. Also at train stations in other countries you would sometimes see someone with these DDR suitcases and one could come to little perhaps faulty conclusions like, "Gee that's an East German who is getting to travel." I did find a nice suitbag spacious enough for most of the things I'd brought as well as a big floppy shoulder bag. This was a victory because Reinhardt had been skeptical about my ability to find a shoulder bag in the DDR. Still can't find men's underwear! Once again waited in a long line and sighed in unison with many other men, young and old, at the sorrowful news.

Tried to call West Germany from the hotel to leave a message with my booking agent and was told it was impossible. People told me later that the communications between the two Germanies had many perpetrators. For example I was told the head of Bavaria hates the East, and thus its impossible to call Bavaria from the DDR, but you can call other parts of West Germany.

I was fetched from the lobby by Mrs. Reinhardt (forget her name) who was accompanied by a long haired drunken bassist from the DDR and a Swiss violinist who lives in West Berlin, named Maloo. She had her head shaved and was dressed all in yellow. Mrs. Reinhardt was the only normal looking person in our crew.

At a big roadside Intertank we chose the cheapest of three restaurants where I had a light snack and watched the rest of them eat some of the most putrid cuisine this side of the docks of Rijeka, Yugoslavia. A big brown terd of a sausage floating in gravy, Texas chainsaw bits of red meat and potatoes that had gasoline poured over them for flavor.

Maloo skipped over a barrier for a short cut and got a hearty "Das is verboten!" from a gas attendant.

"80 percent of the people in the DDR are police," the bassist insisted.

"Each day I must break one law," Maloo said. "Everytime I come here I am sick for three days from the food." The East-West dialogue did not interest her. "I am so sick of this discussion,"

The bassist had done two tours of Russia, playing to audiences of 4000. "It's so big...so poor," he said. He preferred the earlier, pre-glasnost tour. "I prefer Stalin and champagne to Gorbachev and tea," he said. "The last time the musicians were given only tea, coffee and soft drinks...we had to go out looking for some stores for liquor...it was quite impossible."

Our destination was Glachau, a small town hosting a festival of improvised music with myself and some other acts featured. I walk around the little town. The central square is picturesque and I notice a mother bringing her children in when I start snapping photos. Many buildings are crumbling and a few people tell me the town is very poor.

It is a good evening of music. I throw in a line about the DDR honcho, Ernst Honneger, during a version of Bob Dylan's "The Times Are A Changing." This cover version had come about after several kids of Cottbus described their disappointment at seeing Dylan play a lackluster show for 100,000 people in East Berlin...he made no mention or reference to were he was and didn't seem to care. In my version the lyrics are altered to describe the political situation and Honneger is threatened with mobs shattering his windows and tearing down his walls if he doesn't get his act together. This gets a great response in the DDR.

The Reinhardt Russian car has finally bit the dust. Someone from the audience is drafted to drive me to my hotel in Karl Marx Stadt. During the 20-minute drive he spins tapes relentlessly, listening to Muddy Waters and Lynyrd Skynyrd. He talks about concerts he has seen in the DDR...even Joe Cocker. "I see you smiling," he says. "But it was very great for us to hear Joe Cocker in the DDR."

At the hotel there is a long line as the Barcelona Symphony is in the process of checking in. A Russian soldier rolls up his sleeve to show a half-dozen watches, for sale. This is apparently quite normal. The Russian soldiers live on their bases and are allowed only rubles to spend. The goods available on the bases are incredibly paltry, in fact it makes them lust for the goods available in the East German shops, so to get some local currency they bring in Russian watches and sell them on the street.

I don't buy one. Instead I attempt to squander the rest of my money on an epic call home. The call goes through but imagine my shock the next morning when they charge my only 29 marks for the call instead of what it should have been 900 or so! Will I ever get rid of this money? In the end I smuggle out in a half-dozen little places. Between the Czech and East German border there is very little searching, so I escape from the DDR with some of their precious dough.

Of course this was illegal and I could have gotten in trouble

for it. Reading the Amnesty International report a few days later, I realized much of what I had done in the DDR was illegal and many of the things the residents had done with me were also illegal. Doing songs I had done was illegal. Reinhardt talking to me about his difficulties, travelling was also illegal.

The entire American approach of raising a stink if you can't get satisfaction from a government agency is illegal in the DDR. In fact if you make what is considered harassing or excessive phone calls regarding your situation you can be arrested for interfering with normal government business.

Some other tidbits about life in the DDR, noted with a flair as the train leaves the country behind.

It is illegal to be out of work in the DDR. The largest group of offenders seem to be the punks in East Berlin who don't want to have jobs. If you are rounded up and found not to have employment, you will be locked up.

Often Germans who move from the DDR to the west find themselves unemployed and wind up going back to the DDR in order to be insured a job, free medical care and state-controlled rents at low rates. Life in the west is simply too difficult.

Although Western Europeans frequently try to critisize the medical care of the East Germany, it is known to be among the best available to the world. The rate of children who die during birth due to accidents is 1/10 what it is in West Germany, for example.

The DDR produces many more goods than one actually sees in the shops. A great deal of goods are exported to Russia, adding to the resentment East Germans feel toward their Russian landlords.

Another chunk of the goods go to West Germany where it becomes bargain merchandise for the West Germans to snap up, thus sending some western currency into the East—but not to the workers who sweated for it.

If a family in the DDR orders a car, it will often take 10 years for delivery, However, a relative in Switzerland or West Germany can consult a special catalogue of all DDR goods- listing even the smallest items such as toothpaste— and order whatever they want, pay an inflated price in Western currency, and the DDR relative will get almost immediate delivery.

While visisitors such as myself dine on "rumpsteak ala Carlton" in the Interhotel, the locals go to a butcher and settle for kilo weights of "meat", which could be anything, sometimes just fat.

My conclusion in the end was they can have glasnost this and glasnost that but much of the problem with the DDR comes from the currency not being valued at any rate on the currency exchange.

It goes without saying that the entire situation would change radically were the East mark an exchangeable currency. Gorbechev is muttering about doing this with the ruble—this would be such a radical change that it could easily pave the way for other currencies. However, lotsa people are blocking such a move many of them capitalists.

Could it be they don't really relish the competition, the opening of the marketplace? Ronald Reagan comes to Berlin and gets knee jerk reactions from dipshits by standing on the wall and shouting "Tear this wall down, Mr. Gorbachev!" Really the wall will always be a fantastic monument, a tourist attraction, something to gawk at. No reason to tear it down. But do we hear Reagan offering to exchange dollars for East marks, maybe just one day of the year, on special? Does he say he will import East German cameras?

How about allowing the harmonica companies, Hohner (West Germany) and Bandmaster (East Germany) to compete on the marketplace? We don't see Ronald Reagan playing "De Camptown Races" on an East German mundharmonica. Alas, there are many "Das is Verbotens" in the way.

I bought an East German camera, and three rolls of film with it. I shot these rolls all over Europe, and brought them back to Greensboro, North Carolina to attempt to get them developed.

My wife innocently dropped them at the drugstore Kodak pick up. Next day they were back with a simple red and white sticker: No Service Available.

I went to a big camera store where a clerk spent twenty minutes calling various branches of the West German film manufacturer, Agfa, to try and get information on how to process my film.

Finally he came back and handed me a slip of paper. It had the following address on it: Veb Fotochemisches/ Kombinat/ Wolfen/ East Germany/ DDR-4440 Wolfen 1.

"You'll have to send this film back to the DDR," the guy told me.

If I gave them the film and insisted they at least try and develop it, and they said they'd give it a shot. But in the end they wound up returning it, with another pat explanation: "May damage equipment."

Will I have to send it back to Veb Fotochemisches, the official state developer for the DDR? What would they think of my shots of American tanks pulling out of a West German train station, of the Gaudi psychedelia in Barcelona, of the cannabis

shops in Amsterdam? They would hopefully approve of my photos of the Lenin statue in Dresden.

Still I will try to find somebody in the Free world who can develop this film first. Until then the note with the address haunts me. It seems often in the East-West snafu, when one comes up against a brick wall, a bureaucrat that will not budge, a rule that cannot be broken, one is often handed an address written neatly on a scrap of paper, told to go there, talk to them. And you know you will never be able to.

I'll never forget the chubby Southern clerk handing me this mystical scrap of paper that somehow had the firm hand of a DDR bureacrat in the penmanship. Reinhardt would certainly recognize it, in North Carolina as well as in his home: "Is Communism."

RAMSTEIG STUCKE

Lyrics by Eugene Chadbourne

Bring back the airshows, let's all clap our hands
Bring back the air shows, where they barbeque the fans
I've been all over Germany from the North to the South
and I wonder, don't they get tired
of all the soldiers hanging around
The war ended 45 years ago, but like some giant constipation
They've got armies up their ass, 45 years later
Bring back the air shows, they really are the most
Bring back the air shows,
the audience makes such a great roast
Now East Germany is on the left cheek,
and West Germany is on the right
and all these soldiers hang around,
so that someone can start a fight
So if a German woman wants to meet
a Russian or American man
she has better chance in Germany, then in Russia or America
Bring back the air shows, lets all sing out loud Bring back the
air shows, where they barbeque the crowd
The butchers of Bavaria had their noses in the air
It smelled so good they didn't know
there was human flesh there
And take pity on the pilots, give them their chance up in the air
they won't get to bomb Europe,
we own the nuclear power plants here
Bring back the air shows, lets all clap our hands
Bring back the air shows, where they barbeque the fans
There's always someone trying to escape from the DDR
In the bottom of a boat, in the boot of a car
They say it's a flight for freedom,
but I know why they want to go
They just want a chance to see a U.S. air force show

RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (Jel) Jello Biafra/ (CD) Chris Dodge/ (WG) Walter Glaser/ (CS) Chuck Sherrill/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ACID BATH - cassette

No info, no song titles, nothing. I was going to say "no review" but this is pretty good; powerful punk with a slight metallic edge and innovative breaks. Impressive. (WG)
(Pete, 209 N. Citrus Ave., Vista, CA 92804)

ALTERNATIVE INUIT - cassette

Clean but garagey punk that trots along at a variety of speeds, even taking a stab at reggae. Lyrics revolve around rebellions and modern day societal ills. (WG)
(Zos Beaconsfield Blvd., Beaconfield, Quebec, H9W 4A2, CANADA)

ANNA BOU BOULA - "Hamam" LP

A single from this album trickled over here last year and stunned almost everyone who heard it. Soaring Scheherezade exoctica powered by a western backdrop courtesy New York's SAQQARA DOGS. DANIELLE DAX, SAVAGE REPUBLIC fans take note. And what a voice. (Jel)
(Virgin Records, GREECE)

ANTHROPHOBIA - "88" cassette

Hard rockish punk that reminds me of late BAD BRAINS crossed with RAVEN. Some good power, but some of the riffs sound pretty cock-rock. (WG)
(254 S. 15th St. 2F, Philadelphia, PA 19102)

ANTITOXIN - "The Tower" LP

An 8-song slab with a spooky cover. Interesting lyrics. Rockin' songs that are a bit too long sometimes. Nifty colored vinyl. Creepy basic punk rock. Give it a gander. (CD)
(TPC Records, Leobener Str 4/617, D. 28 Bremen 1, W. GERMANY)

ASBESTOS - "War Crisis" EP

On some pics the singer has short hair, on some a 2' mohawk. Harkening back to a CHAOS UK/ CONFLICT/ CRUCIFIX feel, these guys stay true to the roots both musically, lyrically, and graphicaly. (TY)
(Burst Records, Chaotic Office, 5-9-8-204 Koutoubashi, Sumida-ku, Tokyo 130, JAPAN)

ASYLUM - "Home Sweet Home" 12"

This variation of the kick-ass Aussie punk formula utilizes truly distinctive vocals harmonies with the rippin' guitars in six dynamic rockers, most of which connect. "Now or Never", with its cool choruses, rates as the best song here. Very good. (SS)
(Waterfront Records, AUSTRALIA)

BAD ATTITUDE - "A Long Way" EP

High energy thrash from Germany. Personal lyrics about attitudes and the "scene". Really good stuff. Keep it up. (CD)
(X-Mist Records, Bulerstr. 5, 7277 Wildberg 1, W. GERMANY)

BAGHWAN - "Takin' Care" EP

This four-tracker features a kind of loose, informal punkish rock that's simultaneously very funny and musically rather unessential. The lyrics rate as the highlight of this goofy record. (SS)
(31732 Lakeshore Blvd., Willowick, OH 44094)

BAMBIX - "They Even Took the Memory" EP

The tunes by this all-girl trio tell great stories, and the songs light up with guitar power and very catchy hooks. Especially appealing is the title song, which starts slow and ends up a pummeling thrasher. Fine effort. (SS)
(Evelnet c/o Martin Pick, Nutzenberger Str. 143, 5600 Wuppertal 1, W. GERMANY)

BASTARDS - "Loser/Frank"

PAGANS label mates the BASTARDS kick off their 2nd 7" with looser, kind of dirgey, mean tune. The B-side is great old style punk rock, raw, hard and fast very recommended. (ML)
(Treehouse Records, Box 80037, Mpls., MN 55408)

BATTERED CITIZENS - "Police Brutality" cassette

Produced by some sexy stud named LaVella, these guys churn out some quality punk and thrash with lyrics ranging from police harassment to more personal topics. Good job...nice production too. (WG)
(Brian Brick, 333 Spahr St., Pittsburgh, PA 15232)

BELGIAN ASOCIALITY - LP

Very fast punk, set to frantic drumming and good loud guitar, despite the somewhat standard songs, their band is set apart by their spastic singer, who adds a very unique zip to most songs. (TY)
(Punk etc, Mottestraat 12, 1870 Wolvertem, BELGIUM)

BERSERK - cassette

Four catchy garage punk tunes, all memorable, making me think of ANGRY SAMOANS, minus the lyricial abuse. Keen. (WG)
(David Cawley, 10403B Barretts Delight Dr, Cockeysville, MD 21030)

BHOPAL STIFFS - 12"

I immediately liked this band's nifty vocals choruses and catchy songwriting, so the hard-rockin' mid- to fast-speed power was a bonus. "Product" and the EP's title track are the most bracing in a consistently entertaining, thickly recorded set of tracks. Quite good. (SS)
(Roadkill Records, PO Box 37, Prospect Heights, IL 60070)

BLOOD CIRCUS - "Primal Rock Therapy" EP

Well, surprise, suprise, I love this record. It sounds like CREEDENCE fist fighting the STOOGES at times, there's also a strong Aussie influence, but cleaner. "Road To Hell" is amazing. "My Dad's Dead" really hit home. First 1000 on red wax. (ML)
(Sub Pop, PO Box 20645, Seattle, Wa. 98102)

BLUEBALLS - cassette

A pretty standard punk attack, competent and energetic and a bit no-frills. Lyrics revolve around friendships, change, etc. Good, even though they may have stone ache. (WG)
(Mike Nobrega, 32 Blanfield Ln.,Wolcott, CT 06716)

BOONE STIGALL - "Fuck The P.M.R.C." cassette

Behold the messiah! BOONE STIGALL is god! This is the greatest tape release of '88. By some bizarre fluke, it slipped by Walter but luckily I caught it. A bored kid and a guitar = some classic stuff. By far, the best song is the one with no guitar at all ("Shit Twinkys"). I've played "Shit Twinkys" for all of my friends and they immediately lost consciousness. I even played the song over the phone to some friends in Arizona. Need I say more? BOONE - hock the guitar and make more tapes, o.k.?! (CD)
(No address! Shit!!!)

BORED! - 12"

Six tunes, 4 of which are boring rock plodders, one which picks it up a bit, and one ripper ("Upright Citizen"). I wuz bored. (TY)
(Grown Up Wrong, AUSTRALIA)

BREAK NECKS - "Bad Boat/God Of Love"

The BREAK NECKS could be the Austrailian BLOOD CIRCUS (or are BLOOD CIRCUS the American BREAK NECKS?) Anyway, side one is a rocker, side two has this funky guitar thing happening over top of the rock thing. Neat idea. (ML)
(Au-go-go, GPO Box 542D, Melbourne 3001, AUSTRALIA)

RECORD TAPE REVIEWS

CAPITOL PUNISHMENT - "Glutton for Punishment" EP

This release reaffirms CAPITOL PUNISHMENT's contined mastery of lyrics backed with fast, distinctive HC instrumentals. "Severin", with its swooping guitar riffs, is the best song here. Very good. (SS)
(We Bite Records, Saarstrasse 18, 7400 Tubingen 6, W. GERMANY)

CARILLO - EP

Two dreadful commercial tunes with piano accompanyment, female vocals, sung in Finnish, and then one very catchy pop punk tune that almost makes up for it. Weird. (TY)
(APMC, BPG, 75462 Paris Cedex 10, FRANCE)

CELIBATE RIFLES - "Dancing Barefoot" 12"

Four decently rocking tunes, though the best here, "The More Things Change," is an alternative version of a previously released tune by this Australian quintet. (TY)
(What Goes On, Box 169, 151 First Ave, New York, NY 10003)

CHAIN OF STRENGTH - "True Till Death" EP

Each song has its moments either with a simple riff, bass line, singalong, or mosh beat but as a whole the songs aren't that distinctive and lack individual character. Yes, there's a lot of power here but it all seems to follow a set formula. The lyrics are simple and deal with commitment and friendships and if the band truly lives what they speak, needed growth will come. (MS)
(Revelation PO Box 1454, New Haven CT 06506-1453)

CROWBAR SALVATION- "Kiss the Brain" 12'

"Sympathy for the Devil" era STONES, on all six songs. For me, that was past their prime, which makes this doubly redundent. (TY)
(SFTI, 4901 Virginia Ave., Long Beach, CA 90805)

CROWD OF ISOLATED - "Bad Actor/Like a Flower"

The A side on this very limited edition release is more straightforward than I'd expected, while the flip contains the more eclectic hardcore approach. Both powerful and catchy. (TY)
(X-Mist, Bulerstr 5, 7277 Wildberg 1, W. GERMANY)

CRUCIAL YOUTH - "Crucial Yule" EP

The world's most positive band is back just in time for Christmas (give or take 11 months). There's 3 tunes here to mosh and drink egg nog to. Songs like "Santa Claus Is Coming (And You're On His List)" and "X-mastime For The Skins" (a semi-cover of IRON CROSS' "Crucified For Your Sins") will give you chuckles a-plenty. Hop on it, homeslice. (CD)
(Faith Records)

CUNTS - "A Decade of Fun: 1978-88" LP

A collection of tracks spanning this Chicago-area gasrage bands' ongoing career. The earlier tracks (all off 7"ers) are garagier and livlier, while the latter years (all unreleased) are cleaner and a bit more psych. (TY)
(Pravda Records, 3728 N. Clark St., Chicago, IL 60613)

DANSE MACABRE - "Think About Death" EP

More on the '77 side than on post punk death rock, meaning that despite the morbid subject matter on these 3 tracks, the music is pretty upbeat. (TY)
(Wildwest Records, JAPAN)

DE KIFT - EP

Eccentric but primitive punk that relies heavily on rhythms that get abruptly broken. A bit of No Wave and EX and NOMEANSNO all tossed together. Interesting. (TY)
(Zaandammerstr 84, 1531 DS Wormer, HOLLAND)

DEAD GODS - "Without Heads" cassette

Ultrafast, thrash, noise with lyrics that seem like downright jibberish to me. Not too enjoyable. (WG)
(Frontline tapes, 3751 Little Neck PT. Rd., Virginia Beach, VA 23452)

DIOXIN - LP

A bit out of the ordinary, this band continues the tradition of a few early English and German punk bands in utilizing a sax in their sound, even updating it at times on a few hardcore songs as well. Sometimes it works, sometimes distracting. (TY)
(Thomas Rehfold, Weidenweg 18, 2907 Grossenkneten, W. GERMANY)

DISTANT LOCUSTS - 12"

Grating noise-throb with hints of "Lungs" period BIG BLACK. Not bad. (Jel)
(no address, AUSTRALIA)

DONALD WARD - "In Search Of The Perfect Trance" cassette

Garagey, pop/punk; For some reason this reminds me of a cross between the BEACH BOYS and the RAMONES, with an "old" sound to it. Enjoyable, but not amazing. (WG)
(Donald Ward, 8A Althea St., Metairie, LA 70005)

DREAM POLICE - "Cold Winds" 12"

Three of these 4 songs are in a KILLING JOKE powerful post-punk style, and do pack a good punch both musically and lyrically. The last track is a funky, over-produced style that's hard to take. A Johnny Concrete/No Aarhus release, out of Denmark.(TY)
(Starving Missile c/o Mike Just, Therese Giehse-Allee 30/VI, 8000 Munchen 83, W. GERMANY)

E.M.G. - "Free Downers and Handguns" cassette

Tightly played, interesting hardcore with abstract lyrics. The singer's voice stands out as the strongest point and too much guitar working is the low point. Over all pretty good; comes with lyrics. (CS)
(EMG, 4406 Jinx, Austin, TX 78745)

ENTROPIA - EP

The dark, mid-tempo hardcore numbers on this effort recall the APOSTLES somewhat in their energy, while boasting some highly distinctive guitar riffing. Distinctive, though the band hasn't found their perfect stylistic "groove" yet. (SS)
(Jokela, Orinteimentie 5, 42700 Keuruu, FINLAND)

ENUFF - cassette

Fuckin ace stuff here; a mixture of clean powerful thrash and slower pop-punk with interesting guitar work (Eddie Van Halen goes to DC?). Great shit. (WG)
(Enuff, c/o Damien Simon, 304 Woodward Ave., Buffalo, NY 14214)

F BOYZ - "Sinnin' Like Mad" EP

Out of the same neck of the woods as "F" and with much the same kind of retardo punk sound, kinda makes ya think either it's a permutation of the same band or there's something really horrible in the water down there. Good garage punk. (TY)
(421, NW 83rd Way, Penbroke Pines, Fl 33024)

FACE OF DECLINE - "The Longer We Wait" cassette

Hey, these guys mean well with angry on-target socio-political lyrics, but their basic thrash approach just fails to get my wheels spinning. OK, call me jaded or maybe just old. (WG)
(Bill Erickson, 909 N. Cliff Ave., Sioux, SD 57103)

FESTER FANATICS - "What Choice Do We Have?" LP

When these guys stick to straight powerful riffs, they're dynamite. Unfortunately, that's about 1/10th of the time, as their guitar wanking/metal squawking gets the upper hand all to often. (TY)
(Original Records, AUSTRALIA)

RECORD TAPE REVIEWS

FALLOUT - "Mondo Criminal" LP

Hadn't heard about this band in a while, but they're back with a bang; both punk and thrash, varying tempos and tones, excellent production sound all add up to a quality venture. (TY)
(Cipo Cipo Records, Corso Cavour 372, 19100 La Spezia, ITALY)

FINAL COUNT - "Imitate a Human" flexi

Gruff vocal heaven (or hell) here, set to mid-tempo-to-fast thrash. Very painful to imagine singing like that. (TY)
(Final Records, JAPAN)

FLEA CIRCUS - "Now I'm King" cassette

By the time I've waded through a pile of tapes, I'm pretty blecched out but this is the last one of the bunch and I'm impressed. Powerful, mid-tempo, punk with both drive and melody plus some cool guitar work. Vocals could be a bit better, but this is still a rocker. (WG)
(Rich Edgley, 795 Prospect, Elmhurst, IL 60126)

FOUNDATION - "Tied Up With a Monkey" LP

This is one of those records where there will be a mid-tempo punk tune, then a piano piece, then a pop tune etc...sometimes that makes for a very inconsistant record. But FOUNDATION pull it off. Lots of different styles, almost something for everybody. Some good lyrics too, especially "Emo O.D." Doesn't really fit any D.C. mold which is good and refreshing. (ML)
(D.S.I., PO Box 346, Dunn Loring, VA 22027)

GIL - "To us Conflict is not Important" EP

Really hot punk and thrash here, a six-song straight on bash. Nothing too original, but crisply done and rage it does. Powerful. (TY)
(G.I. c/o Takeyoshi, 2400 Takao-cho, Hachioji, Tokyo 193, JAPAN)

H.D.Q. - 'Believe" EP

Pure DC here - these guys gotta relocate there, break up like any DC band worth its salt, and then all get into new bands. That's all there is to it! (TY)
(Loony Tunes, top flat, 23 The Esplande, Scarsborough, N. Yorks Y011 2AQ, ENGLAND)

HALF YEARS - "Power" EP

A 6-song hyper punk release--very fast drumming with some tempo changes, but mostly just really charging along, well produced, catchy punk. (TY)
(no address, JAPAN)

HANNEN ACKS - "Warum Immer Wir?" cassette

Pretty standard punk with singalong vocals that sound alcohol-fueled. The opener "Bottles and Barrels" proves this. (WG)
(Guido Gottlich, Heine, Giersberg 5,5352 Z-Schwerfen, W. GERMANY)

HAPPY HATE ME NOTS - "Soul Rejection/Resistance"

This single features moderately rockin' pop with fair hooks on both sides. While very listenable, the band never lets loose with the guitars on these well-produced tunes; "Resistance" comes close. (SS)
(Waterfront Records, AUSTRALIA)

HEADLESS MARINES - "Crimes of Truth" EP

While good measures of intelligence and aggresssive energy enliven this six-tracker, the mid- to fast-tempo punk here has a comparatively thin instrumental sound; also, the songs don't leave an emotional impression. Still, there's potential here. (SS)
(KML Records, PO Box 9391, Pensacola, FL 32513)

HELL RISER - EP

An exotic crew of tattoo freaks doing 4 classic punk tunes. An early UK punk sound pervades, but somehow the Japanese bands usually make it sound fresh again. (TY)
(Beat Crazy Records, JAPAN)

HERB TARLICK'S - "Hummingbird" EP

I loved the trashy humor on these change of pace thrashers, especially on "License to Lick"; the stop-on-a-dime tightness was also appealing. The only bothersome elements were the basic uncatchiness of the songs and the infrequent speedcore embellishments. Adequate. (SS)
(213 S. State Street, Ann Arbor, MI 48104)

HIGHRISE - "2" LP

Japan's answer to UNION CARBIDE PRODUCTIONS. Screeching with that kind of STOOGES energy bent thru a BLUE CHEER/VELVETS' "White Light" prism, recording quality so bad it had to be done on purpose and James Williamson guitar noodling so tasteless I actually like it. A cult is born. (Jel)
(no address, JAPAN)

HUMIDIFIER - "Misery's Redeeming" LP

Really cool, jerky, poppy tunes. The sleeve art looks like a HAPPY FLOWERS record, but the band is more MINUTEMEN, MISSION OF BURMA, WIRE even GRAY MATTER influenced. Check it out. I have a feeling this will be largely overlooked. (ML)
(Lubricated Records, 1086 Tulsa St., Uniondale, NY 11553)

IHOPIPANSI - "Practice Holocaust #1" cassette

Total inaudible noise with indistinguishable screaming. Too bad because they have some good things to say. Sounds more like a sonic boom than music. (WG)
(George Mamalis, Gripair 13, A. Pattisia 11141, Athens, GREECE)

IMMORAL DISCIPLINE - "Battle Field" EP

A non-dischord DC-area band; one whose sound is a bit melodic hardcore, a bit thrash, a bit country. Decent sound, OK lyrics, lots of tattoos. (TY)
(DSI Records, PO Box 346, Dunn Loring, VA 22027)

INFEST - "Slave" 12" EP

Have you ever hit yourself repeatedly on the head with a mallet? Of course you haven't. Nobody has. Anyhow, this 18 song platter is a butt-blistering, non-stop barrage of some of the heaviest, fastest, harrowing, careening, baloney-slicing, ham-slapping hardcore this side of Puyallup, Washington (even though the band is from So. Cal). Do yourself a favor and snag this pup. (CD)
(Off the Disk, Donnenfeldstr. 7, 9100 Herisau, SWITZERLAND)

INNOCENTS - "Magic" EP

Metal hardcore, singalong punk, standard thrash, it's all here on this 8-song release. All done credibly, though maybe a bit much with the lead guitar. (TY)
(D.I.S. Records, JAPAN)

JACK SCRATCH - "Get Lucky" cassette

Not to be confused with the Loverboy LP of the same title, these guys churn out some tasty slow to mid-tempo punk with interesting guitarwork and melodic choruses. Good. (WG)
(1536 N. Oakley, Chicago, IL 60622)

JAYWALKER - "Live" cassette

This is a great Swiss band with a real heavy sound and slowish songs but with no metal damage. A live recording of good quality and good angy political lyrics. Reminds me of the AMEBIX, impressive. (CS)
(Art Tape, Red West PO Box 275,CH-8037, Zurich, SWITZERLAND)

JEFF DAHL GROUP - "Vomit Wet Kiss" LP

This former member of the ANGRY SAMOANS, VOX POP, and POWERTRIP combines aspects of all those bands with a STOOGES undertone. Guest shot by Cheetah Chrome (DEAD BOYS) gives another insight into the approach. (TY)
(SFTRI, 4901 Virginia Ave., Long Beach, CA 90805)

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RECORD TAPE REVIEWS

JOE YOUNG - "Bury The Needle" EP

A member of ANTISEEN took a sabbatical and released this 4-song treat. A sparse, barebones and honest effort led by Joe's guitar, instrumental on some tracks, a background to Charles Manson on another and a thrashy tune on the last. (TY)
(Ajax Records, PO Box 146882, Chicago IL 60614)

LA COSA NOSTRA/KADAVERBAK - split cassette

LA COSA NOSTRA has a metallic HC sound with social/personal lyrics, while KADAVERBAK has a thumping, moshy feel with lyrics about human behavior. Not bad. (WG)
(Tonud Werf, Godekenheerd 47, 9737 MA Groningen, HOLLAND)

LARD - "The Power Of Lard" 12"

Jello's first musical vinyl since the DK's, and you can sure tell it's him on the title track. He uses his inimitable vocal/lyrical style to good advantage, teaming up with MINISTRY's's rhythm to produce a PAILHEAD-type rave like Ian did on their first release. "Hell Fudge" takes a "Sex Bomb" riff and basic rock and roll approach, and makes it work, again,with Biafra's commentary. "Time To Melt" takes up the whole side (1/2 hour) and is a painfully slow, atmosheric JOHN CALE-like "piece". (TY)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

LEAD INTO GOLD - 12"

Another piece of the MINISTRY, REVOLTING COCKS, PAILHEAD, etc...web. This time the accent is on wall 'o'piledriving synth, ala FLOWERPOT MEN. (Jel)
(Wax Trax)

LEFT INSANE - cassette

I'm not really too crazy about instrumentals but this no-voice band keeps my interest by throwing in enough tempo changes and jazzy, quirky breaks that open my ears wide. (WG)
(25711 Eshelman St. E, Lomita CA 90717)

MARGINAL MAN - LP

The third and final for this now defunct DC band. While melodic like their vintage material, this collection tends to be pretty mellow, with only 3 tunes at med-tempo or better. Not mandatory. (TY)
(Giant Records/Dutch East)

THE MEENIES - "Takes One To Know One" cassette

Funny title, funny lyrics, too, about dick cheese, scooter pies, and tans, drifting into stupidity ("Looks like you're dressed for A rape tonight... shut up and take the cock, bitch"). The music is fairly catchy but rough, mid-tempo punk.(WG)
(PO Box 2629, Fairfield Univ., Fairfield, CT 06430)

MESCALITOS - cassette

High energy driving punk with melody in the music and choruses. Fun and powerful, though I don't understand a word of it. (WG)
(Promo Degel, Rue De La Glantine, 39800 Poligny, FRANCE)

MELTDOWN - "Anything Can Happen Day" LP

Pretty straight forward rock stuff from this Bean-town quartet. Lyrics tend to be about personal themes, it all works quite well actually. This is the best thing I've heard out of Boston since the last year's BULLET LA VOLTA EP. (ML)
(Disinformation Records, PO Box 2334, Cambridge, MA 02238)

MINISTRY - "Land Of Rape And Honey" LP

Every five or ten years a major label accidentally puts out something good. Not at all like their previous dance stuff; this has far more in common with another related project - PAILHEAD. (Jel)
(Sire)

MUDHONEY/SONIC YOUTH - split 45

MUDHONEY does SONIC YOUTH and vice versa. SONIC YOUTH do a noisy version of "Touch Me, I'm Sick" that rocks more than rolls. MUDHONEY sludge-fuck (thanks Ralph!) their way through "Halloween". All the usual great Sub Pop packaging, clear vinyl, one side plays at 33, the other at 45 etc... limited to 3000. Kill for one (ML)
(Sub Pop, PO Box 20645, Seattle, Wa. 98102)

MURDER INC - "Carbine" 12"

A poor man's GUN CLUB, with perhaps a bit more country added to their blues. Energetic, with oomph, but not really unique. (TY)
(Rational Records, AUSTRALIA)

MURPHY'S LAW - "Back With A Bong" LP

Yep, New York's finest drunk rock band is back with a new line-up and a new vinyl color. If you have the first album, this is more of the same. This time there's more of a metal influence but there's also much more variation. They even beat me at doing a cover of the "Cavity Creeps" theme. Still the same old fun and idiocy. (CD)
(Profile, 740 Broadway, New York, NY 10003)

NAPALM DEATH - "From Enslavement To Obliteration" LP

An unrelenting noise barrage of cyclonic proportions. A blistering typhoon of mayhem. A roaring, thrashing, grinding nuclear holocaust propelled at Mach II by a howling, screeching, careening whirlwind. In other words, a real toe-tapper. (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, UK)

NEUROSIS - "Aberration" EP

If I had my choice between getting a million dollars or listening to NEUROSIS, I'd take the million dollars, but then I'd pay NEUROSIS to play for 6 months straight in my bedroom. These guys are one of the best fucking bands to ever come out of the S.F. Bay Area, I kid you not. They write some of the rockinest ditties, and the three songs here will only whip you into a maniacal frenzy demanding MORE! Pity the unfortunate soul who hasn't heard NEUROSIS, then buy this record for them. (CD)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

NIGHTMARE - EP

Early US hardcore influence, done really tightly and powerfully. No matter what the punk style, the Japanese seem to have tons of bands into that particular subgenre, most kicking ass. This has 7 tracks, all ragers. (TY)
(Selfish Records, JAPAN)

NITRO PUPPY - "What's it Like to be Bald" cassette

100% raw, sloppy, grungey punk with a rockin' edge and deranged vocals. This stuff is usually hit or miss with me; this one's a hit. Good. (WG)
(11 Queens Park Terrace, Queens Park, Brighton, East Sussex, BNZ ZYA, ENGLAND)

NO CLASS - "Broken Message" EP

Garage production on this punk/HC mixture. Ok material with good vocals, but pretty generic. (TY)
(Tune Records, JAPAN)

NO MILK ON TUESDAY - "The Whining Ultimate" cassette

A compilation of demo and live material spanning from '84 - '86. It's true that this band "never hit the hardcore big time", but that doesn't mean a thing. NMOT holds their own. They rock 'n' roll 'n' thrash just as well as many of the overrated "popular" hardcore bands. Worth getting. (CD)
(TPOS, 20 Station Rd., Bkfld, CT 06804)

OMADEATH - "Windmills and Laurel Trees" cassette

With a name like OMADEATH I expected metal, but there's not much metal damage, just thrash with slowish breaks. Okay, but with improved production and sound quality they could be really good. (CS)
(Beatrijsstraat 53, 3021 RC Rotterdam, HOLLAND)

RECORD TAPE REVIEWS

1000 HOMO DJ'S - "Apathy" 12"

Yet another MINISTRY/COCKS offshoot with slabs of pounding fuzzed out eletronix like a mega-mixed RANCID HELL SPAWN-all done on a dimestore casio keyboard! (Jel)
(Wax Trax)

OUTO - "No Way Out" EP

This very powerful, veteran hardcore outfit hits with a wicked punch on all 3 tunes, very much in an early Boston HC sound. Hot stuff! (TY)
(Selfish Records, JAPAN)

OUTSKIRTS OF INFINITY - "Lord Of The Dark Skies" LP

Ripping late-60's acid guitar with 80's energy and kick. Really good job in an area usually done badly. Less spacy but nastier than their better-known label mates the BEVIS FROND. Night appeal to HALO OF FLIES fans. (Jel)
(Woronzow Records, 75 Melville Rd., Worlthamstow, London E17 6Qt, ENGLAND)

PAPAYA PARANOIA - "War 3" LP

Second album from five geisha-painted women with spiked heels sticking out the bottoms of their kimonos. Hang on for a musical roller-coaster crossing NOMEANS NO with the B-52's. Incredible band. (Jel)
(Captain Records, JAPAN)

PARKINSON SQUARE - cassette

Fuckin' bloody ass, hot stuff. Upbeat, quick punk with melody and non-stop charging energy. Only three, tunes, but they're all blowers. Sure to knock you for a loop. (WG)
(Hugo Maimore, 98 Rue Saint Georges, 69005 Lyon, FRANCE)

PATARENI - "Live" cassette

A self proclaimed "noisecore" band sounding very noisy, indeed. Totally raw and pretty atonal stuff captured in a live setting (WG)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, YUGOSLAVIA)

PENETRATORS - "Kings Of Basement Punk" LP

Out of Syracuse, NY, these guys had several singles in the late 70's which are included here, as well as unreleased material. Their style was garage punk, a 60's influenced poppy and snotty style. While most of this collection is disposable, there are a couple of catchy classics. (TY)
(Venus Records, 622 Broadway #5B, New York, NY 10012)

POGO THE CLOWN - "Lederhosen/Sesame Street"

Tom Hazelmeyer of HALO OF FLIES teams up with Bill Hobson of KILLDOZER for the total noise fest of "Lederhosen". Very strange cover of the Sesame Street theme on the flip, that seems funny at first, but definitely has an evil feel to it. I'm not sure if fans of either band will dig this...Oh well. (ML)
(Amphetamine Reptile Records, 2636 Lyndale Ave. So #4, Minneapolis, MN 55408)

PLEASUREHEADS - "Song For God/Clove Cigarettes"

A light folkrock ditty on the A side, while the flip side has more bite, especially with a snappier beat and the up-front female vocals that add a snarl to the proceedings. (TY)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

POGODAS - "Straub Ist Tot" cassette

Basic thrash and slower punk that has power and energy, but just not enough distinction to set themselves apart from their comrades. (WG)
(Guido Gottlich, Heine, Giersberg 5,5352 Z-Schwerfen, W. GERMANY)

RKL - "The Best Of..." cassette

Don't know if this will become a record or not, but this is simply RKL's "Keep Laughing" LP along with their first EP "It's a Beautiful Feeling". (WG)
(Mystic Records)

RADIO HACKER - "Beat Vitamin Sale" flexi

An early UK punk sound on this 3-song, 1-sided job. Live recording, decent pop punk. (TY)
(P:Krock Records, JAPAN)

REDMATH - "Pray"

Side one is first rate driving hypno-post-punk with a mid-eastern flavor; some of the best of its kind since the great lost first 17 PYGMIES 12". Side two is horrid adult rock dreck. Hmm...(Jel)
(Heresy Records, PO Box 19492, Cincinnati, OH 45219)

REDNECKS IN PAIN - "Sick Semen" cassette

Fierce straightforward HC with tempo changes galore and a metallic influence. Lyrics revolve around personal topics: backstabbing, love, etc. Hot tunes here. (WG)
(314 Rural Hill Rd., Nashville, TN 37217)

ROCK STARS OF LOVE - "Best 3 Out of 2" LP

Good noize-oid, grunge punk like a more eccentric COSMIC PSYCHOS. Whoever wrote the words must have some awfully weird dreams. Worth checking out. (Jel)
(Hobart Arms, PO Box 8104, Bellflower, CA 90706)

RODRIGUEZ BROTHERS - LP

Imagine what MAGAZINE would've sounded like today if they merged with NERVOUS GENDER and then listened to the BUTTHOLE SURFERS and SCREAMERS for inspiration. (TY)
(P. Nieuwlandstruat 24 D, 1093 XR Amsterdam, HOLLAND)

RUSTLER - "We Are Rustler" flexi

Sounding early US-HC-influenced, and through a bit generic, they rustle up the sound with so much enthusiasm and gusto, you gotta like it. 5 songs. (TY)
(D.I.S., JAPAN)

S.F.A. - "New York" EP

Thin production hampers this decidely early NYHC sounding band's debut. Lots of power trying to get beyond the mix, and a variety of lyricists and vocalists make it more interesting. Hope they get the sound better next time. (TY)
(Noo Yawk Rehkids, 12 St. James Pl., Brooklyn, NY 11205)

S.I.C. - "Screaming in Churches" LP

Seven ripsaw songs that will easily blast the ears of those people addicted to hyperfast thrash. The speed and song structures share a lot of ground with early D.R.I. but incorporate more thrash metal riffs. If you like England's stenchcore bands, then this one's for you. Not the Japanes band! (MS)
(Au Go Go, GPO Box 5422, Melbourne 3001, AUSTRALIA)

S.N.F.U. - "Better Than a Stick in the Eye" LP

After giving this album a couple of good listenings I'm convinced this group remains to be one of the best hardcore bands in existance. These 12 songs further document the bands pattened aggresive yet melodic musical creativity and their attraction to crunch and power. The lyrics explore various themes from a funny yet twisted perspective and the cover art seems to sum up the bands concern to lighten up the darker side of life. Recommended! (MS)
(Cargo, 1180 Saint-Antoine St. West, Montreal, Quebec, H3C 1B4, CANADA)

RECORD TAPE REVIEWS

SALAD FROM ATLANTIS - "Sea Green Spiral" LP

An interesting seven song release from this English trio. The songs range from having blatant messages (dealing with personal problems) to being slightly poetic, seemingly groping to be symbolic. The music is average yet warped, ordinary and strange. Unusual, at least to me it is. (CD)
(Meantime Records, 11 Salutation Rd., Darlington, Co. Durham, ENGLAND)

SCREECHING WEASEL - "Boogadaboogadabooogada!" LP

These WEASELS are experts at high-energy punk with an abrasive HC edge that features great, inventive songwriting and instantly memorable songs. And tunes like "This Ain't Hawaii" and "Stupid Over You" exemplify a funnypunk sensibility that pushes this into the mandatory category. First rate. (SS)
(Roadkill Records, PO Box 37, Prospect Heights, IL 60070)

SECOND CHANCE - cassette

Decent, medium paced HC with positive lyrics. May not be too original, but the music is tight and well played, so if you're into modern American straight-edge you'd like it. (CS)
(1603 W. 15th #103C, Lawrence, KS 66044)

SEPTIC DEATH - EP

A seven song, live 7" recorded in '83. The sound quality is raw, but a hell of a lot better than that horrendous 10" that came out a while ago. A neat record that gets you right in the giblets, but I keep wondering how long people can milk a band that hasn't been around for years.... (CD)
(no address)

SHADES APART - LP

Really impressive and really rockin' harmonious hardcore. There's mostly medium-paced, D.C.-ish stuff here with a few thrashers for good measure. Excellent production and very catchy tuneage make this one a stand out. Give these fellas a pat on the head. (CD)
(Wishingwell Records, PO Box 9417, Fountain Valley, CA 92728)

SKELETAL EARTH - "A Taste Of Bile" cassette

A live recording of this punk/metal band, who seem at least slightly influenced by the ultra-fast mega-thrash sound. Powerful stuff. (WG)
(Travis Ogletree, 126 Woodlawn, Madison, Al 35758)

SKIN YARD - "Hallowed Ground" LP

Second full-length LP from this veteran Seattle band. A lot of this has the great northwest rock sound that you would expect, while other songs have a more dream-like quality to them. That really shows off the musicianship; I dig it. (ML)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

SOCKEYE "The Loony Misadventures Of Your Dick" cassette

Few have reached the plateau of SOCKEYE. With political diatribes like "I used to look like Sean Penn. Then I Grew Up", "Fuck" and "Vegetarians Are Wimps", all backed by musical genius featuring the late great guitar wizard Segovia. Shit, these guys could be called intellectuals. (WG)
(Dave, PO Box 2143, Stow, OH 42244)

SOCIAL UNREST - "Mental Breakdown" LP

Taken from a live show in Germany, this platter exemplifies the power and the tightness that this now-defunct band possessed. Good sound quality recording off of the soundboard is a plus. Both new and old material here. Unlike most live records, which are lousy and dispensible, this one merits repeated listenings. Thumbs up. (CD)
(Lost & Found Records, Im Moore 8, 3000 Hannover 1, W. GERMANY)

SOCIEDAD VIOLENTA/RASIX - split EP

Totally primitive HC from Colombia. SOCIEDAD VIOLENTA do two medium paced songs with "oi, oi, oi" chorus and RASIX's songs are just as garagey but are faster and have sort of interesting tempo changes. Basic. (CS)
(S.V. c/o Pobreza, A.A. 54839, Medellin, COLOMBIA)

SORE THROAT - "Unhindered By Talent" LP

I never cease to be amazed - these fellas are actually starting to sound good. Not the 102 songs I expected cuz that's going to be their next record. This one has 52 songs: all noisy, all loud, all heavy, and all funny. Completely obnoxious drunk punk the way it should be. (CD)
(Meantime Records, 11 Salutation Rd., Darlington, Co. Durham, DL3 8JN, UK)

SPANKS - "Dog Food" mini LP

Pop punk that's pretty strongly on the pop side. Sounds straight out of '78 with it's clean production, basic riffs and song material. (TY)
(Punk etc, Mottestraat 12, 1870 Wolvertem, BELGIUM)

SPERM WAILS - "The Golden Age Of The Carry On" EP

This record comes with issue no. 3 of Carry On zine, which is like a tribute to Carry On films and producer Peter Rogers. Musically this reminds me of recent MINISTRY. Very abrasive, loud, really good. Very interesting package. (ML)
(Old Malt House, Little Ann St, Bristol B52 9EB, ENGLAND)

STUPIDS/HARD-ONS - "No Cheese!" split 10"

This collaboration does something that's all too rare -- it combines the talents of two ace HC bands in a set of covers and originals every bit as exciting as their respective outputs...and great hooks to boot! You might wear this fun disc out. (SS)
(Waterfront Records, PO Box A537, Sydney So 2000, AUSTRALIA)

SUDDEN OUTRAGE - "Fun With Power Tools" cassette

Garage punk from the gut; these guys play it basic and a bit predictable, with titles like "Think For Yourself" and "Busted". Not bad, but develop into something better.(WG)
(412, Madison Ave. North, Clearwater, Fl 34615)

SURF OR DIE - "Rocking in Durban" EP

Remember back when punk bands hardly knew how to play their instruments and sounded great? That's what these 6 songs are like - raw, less than basic, and totally enjoyable. Out of South Africa. (TY)
(available c/o Blacklist)

SURVIVORS - "Worse Than Perfect" LP

From the dawn on punk, this live recording captures one of Australia's emergetic proto groups in 1978. They had the energy of punk and the influences of 60's UK R&B, covering the KINKS, WHO, PRETTY THINGS, etc. Vitality and nostalgia. (TY)
(Grown Up Wrong, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

SVENSSONS SLAVAR - EP

Eccentric but still strong-sounding punk. Most tunes are fast with quirky slow parts, stop-and-start, doodling garage leads, etc. Fans of '79 UK garage will enjoy this. (TY)
(Arda Records, c/o Hellfire Music, PO Box 51057, S-400 78 Gothenburg, SWEDEN)

SWEET BABY - "It's A Girl" LP

They've dropped the JESUS from the end of their name, and cleaned up their sound since the tracks of Turn It Around, but still have that catchy pop sound and great short songs. While previously they reminded me of a cross between the RAMONES and the BEATLES, they veered more towards the latter on this debut major label release. Hope they re-balance themselves and avoid the "neo-sixties" regurgitation label. (TY)
(Ruby Records)

THREAT BY EXAMPLE

Compiled by Martin Sprouse

A 132 page book that documents the personal philosophies of people involved in the punk community who have, through their actions, inspired me.

Words and art from:

Dick Lucas

Ian MacKaye

Chumbawamba

Jack Perkins

Victor Hayden

John Yates

Mykel Board

Winni Wintermyer

Paul Spence

Deborah Rieschl

Tim Yohannan

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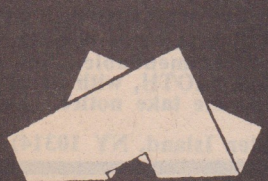

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RECORD TAPE REVIEWS

SWIZ - LP

Ok, straight off-the vocals are the best part of this release. Shawn's voice gets back to the basic gravel roots and communicates the band's message with more than snarls. The music has its strong points, keeping to simple power riffs yet the songs don't seem to keep it together as a whole...but do come close. The band seems to be discovering their own version of the "DC sound" but have yet to master it. (MS)
(Sammich, PO Box 32292, Wash DC 20007)

2 BAD - Get Fat and Die" LP

Very smart music here. Sharp lyrics and crisp, taut but eclectic hardcore. A variety of influences from funk to improv jazz lends an air of a VICTIMS FAMILY meets FUGAZI direction. Quite interesting. (TY)
(X-Mist, Bulerstr 5, 7277 Wildberg 1, W. GERMANY)

2 CAR FAMILY - "August Sunset/Alone I'm Down"

Combining a taste of garage and ska into their punk approach adds a bit of distinction, though overall the tunes aren't that catchy. Good emotion though, and a bit of spiffy production tops it off. (TY)
(Pig Dog Records, PO Box 3603, Lawrence, KS 66046)

TALKING TO THE TOILET - "Sturdy" LP

Quite a change since their EP of 2 years ago, when they were a cheesy, tinny and often very funny, industrial/ country/punk/experimental group. Here, they've opted for a heavy doom, aggressive post punk attack. Still has an edge, but of a completely different nature. (TY)
(Florian Schück, Raindorferweg 8, D-8500 Nürnberg 60, W GERMANY)

TEN COMMANDMENTS - "Wherever I Go/Suddenly"

The mid-tempo pop on the tunes has a electric edge that would have had more punch if the songs hadn't relied on tried-and-true hooks and lame lyrics dealing with forlorn love. Not quite. (SS)
(Sensible Records)

THE BIG THING - cassette

For some reason, when I listen to this, the words "HUSKER DU" keep popping into my head. These guys have the same melodic appeal, but rock out a lot harder. (WG)
(425 Larchwood Ave., Philadelphia, PA 19104)

TRASHING GROOVE - "Standin' In A Queue" 7"

A limited edition 7" with a studio side and a live side. The title track is a very melodic tune that evoked so much emotion in me, I immediately had to strip to my underwear to get the full effect. The flipside was a bit more hip and funky, yet still worthy of the presence of a semi-nude man. Slow, harmonious, and foreign. If that's your bag, get it. (CD)
(Artland Records, Komstr. 38, 3000 Hannover 1, W. GERMANY)

TWENTY SECOND SECT- "Get That Change" mini LP

Out of Australia, Liz Dealey and company turn out punky rock. Reminds me a bit of PENETRATION, though Liz's voice is not nearly an delicate as Pauline Murray's.
(SFTI, 4901 Virginia Ave., Long Beach, CA 90805) (TY)

UNDECIDED - "Dead Scene" cassette

A real young (15-16) band here, playing their HC hard and fast, with lyrics about individuality and more personal topics. Will grow with time. (WG)
(Josh G., 15 Evergreen St., N. Dartmouth, MA 02747)

UP FRONT - "Spirit" EP

Ok, to those who get pissed off at MRR's reviews of generic straight edge bands, I just urge you to sit down and write seperate and unique reviews of the last 25 U.S. SE releases and see what happens after about 11 of 'em. It goes like this: "Sounds like YOT, lyrics about friends, pride, drugs, and being yourself." (TY)
(Smorgasbord Records, 78 Adams Ave., Stamford, CT 06902)

U.K. SUBS - "Motivator" mini LP

When I first listened to this, I heard a lot of different bands. I guess this is because the SUBS have always had the ability to mix and match different styles of punk, and that is what this is: 100% pure punk. Strong anti-apartheid statement, and they do a destined-to-be classic version of "Auld Lang Syne". Another great record from Charlie Harper and Co. I hope they never stop. (ML)
(Released Emotions Records, PO Box 132, Acton, London W3 8XQ, ENGLAND)

THE UNIDENTIFIED - "Garage Hell" cassette

A mixed bag of garagey punk, slow, moddy guitar rock, messy, funky stuff and other noise. Straight punk songs are good, but the rest don't move me. (CS)
(PO Box 15163, Gainesville, FL 32604)

UP FUXX - "Kill the Iono" flexi

A 2 song of very recognizable Japanese punk on this one-sided pancake. I say recognizable because there is still such a '77 Uk punk thing in Japan, and this disc contains that early CLASH influence galore. (TY)
(Pinta Records, JAPAN)

VZ - "Podveden Kameloti/ Hymna Sibenicnich Bratri"

Czechoslovakia is notorious as one of the Eastern Bloc countries that has not embraced glasnost, and with their recent crackdown on people involved with the human rights group Charta 77, it makes it all the weirder that this hardcore release occured. Both songs are really great melodic tunes with good power and production, catchy hooks and singalong parts. A mystery. (TY)
(Suprophon Records, CZECHOSLOVAKIA)

VAGUE PERCEPTION- "Crucify the Stupid" EP

Some serious guitar wanking mars this punky rock release. Eliminate all the leads and it sounds like SF punk a la '81, but if you eliminate those solos you have half a record. (TY)
(Brian, 93 Bellevue Ave., Warwick, RI 02888)

VAMPIRE LOVERS - "Heavy Planet Fuzz/ 2nd Generation Psychopath"

The A-side is the typical Aussie rock/punk thing reminding me of the recent NIRVANA 7" (on Sub Pop). Side two is like speed metal or something. I don't know, but I like it. (ML)
(Bent Records, AUSTRALIA)

VANILLA CHAINSAWS - "Wine Dark Sea/The Journey"

Highly-produced wave with adequate catchiness on the A-side, and a much wimpier flip. For college radio. (SS)
(Phantom Records, AUSTRALIA)

VIOLENT CRITICISM - "Poor Ol' Edith" cassette

A very thin sounding demo of punk of all speeds. Lyrics cover a variety of topics from Edith Bunker to vaginal odors. Disposable. (WG)
(Justin Bontrager, 7931 Siskiyou Blvd., Grenada, Ca 96038)

V/A - "Bark! Bark! Bark!" LP

Standout tracks by FALSE PROPHETS, BURNT, STETZ, and STATE CONTROL make this compilation of diverse punk and post-punk recommendable....but it was the bizarre track by FRAGRANT MOTH, with its bizarrely twisted guitars, that really made me take notice. Solid set of tunes. (SS)
(Dead Issue, PO Box 1645, Staten Island, NY 10314)

V/A - "Born to Lose, Out to Lunch" EP

Out last fall, but our first hearing of is. A little thin on the bass end, but otherwise your short, fast blast of guitar-ready SATANIC MALFUNCTIONS (UK) tunes on one side, while more mid-tempo thrash with gruff vocals from SM-70 (Germany) bless the flip. (TY)
(Lanzelot Records, c/o Anrens Thome, Heidereuterstr 11, 1000 Berlin 20, W. GERMANY)

RECORD TAPE REVIEWS

V/A - "Categorized? No Thanks!" cassette

A comp of nonstop thrash tunes, many with metal influences, courtesy of HERESY, EXTREME NOISE TERROR, MALICIOUS GRIND, and 11 more acts. Relentless churning stuff. (WG)
(Unclassified Tapes c/o Jay Heycook, 102 Woodland Dr., Mehcanicsburg, PA 17055)

V/A - "Caution!" EP

A jim-dandy of a compilation featuring CRIMPSHRINE, BONE YARD, and A PRIORI. CRIMPSHRINE takes up the whole first side with three songs of their unique, jammin', almost grungy, rock 'n' roll. Much better production than the tin-foil and cat-food can production on their own 7"EP. On the other side, BONEYARD has a heavier sounding song and A PRIORI has a more upbeat song, but it's still rock 'n' roll to me. Better than a poke in the eye with a sharp stick. (CD)
(Skene Records, P.O.Box 4522, St. Paul, MN 55104)

V/A - "Confused!?" cassette

A 90 minute compilation put together by R. U. Punch Drunk? zine. Almost all thrash with dandy sound quality. Some of the standouts are DEATH OF GODS, INFEST, B.H.T., and THE DISAPPOINTMENTS. Keen. (CD)
(P.O.Box 4641, Chatsworth, CA 91313)

V/A - "Essential Attitudes Vol. 3" LP

Mostly room temperature stuff, as so many local compilations like this are. The standout track here is by the EUNUCHS. Psych-angst sounds with great personal lyrics blasting new right attitudes towards growing up in the 60's. (Jel)
(Refined Records, 2105 Maryland Ave., Baltimore, MD 21218)

V/A - "Five Bands That Don't Change Their Clothes" cassette

Whether these people change their clothes or not is debatable, but they do unleash some enjoyable noise, all with progressive lyrics. Acts include LIFE CYCLE, COWBOY KILLERS, RECTIFY and more. (WG)
(1 Aberdulais Rd, Gabalfa, Cardiff, CF4 2PH, Wales, UK)

V/A - "Intifada" LP

Dedicated to struggle of the Palestinian uprising in the occupied territories, both the listening (SEEIN' RED, EX, DE KIFT, VERNON WALTERS, SWAMPSURFERS, THE PLOT, TRESPASSERS W) and the reading (a very extensive historical account of the "Palistinian problem" as seen through their perspective) are excellent and stimulating. (TY)
(Konkurrel, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

V/A - "Life Is No Picnic..So Let's Eat Potatoes!" cassette

It's better than cheese - a silly compilation of bands from near and far, put out by the super-duper zine Family Fest. My only complaint is the sorta weak sound quality. Features DISSENT, STIKKY, SBLC, SOCKEYE, OUTCASTS, FLOURESCENT CONDOMS, IMAGES, THE HATED, STARVATION ARMY, TWO CAR FAMILY, and MOSS ICON. Whew! (CD)
(6101 McBride St., Charlotte, NC 28215)

V/A - "Lokale Leiden Schaften Vol. 1" EP

A bunch of friends from a youth center pool their talents for this double EP and accompanying mag. Bands include C.O.D., GOSTENHOF GIANTS, THROW THAT MEAT, CATHOLIC ORPHANS, and JACK IN THE BOX. A variety of punk styles, and good concept. (TY)
(Floriav Schück, Raindorfer Weg 8, D-8500 Nürnberg 60, W. GERMANY)

V/A - "1988 What's to Celebrate" cassette

A pretty rocking comp featuring lesser known bands from Sydney, Australia area. Styles vary, from strong HC (BAD SIDE EFFECTS) to rocking punk (LOMPOC COUNTY SPLATTERHEADS). Eight bands and big booklet. (CS)
(Sub Standard, PO Box 245, Willoughby 2068, NSW, AUSTRALIA)

V/A - "Japanese Hardcore Comp" cassette

Self explanatory title, but I'll elaborate; This is a 9 band Japanese thrash fest featuring SOB, DON DON, DEATHSIDE, and more. Totally frenzied stuff. (WG)
(Akiko, 396 Seventh St. #2, Jersey City, NJ 07302)

V/A - "Project HC" cassette

An international comp. with bands from the US, Yugoslavia, West Germany, and Spain. Sound quality is good on most tracks. Mostly thrash with Yugoslav SUN and BAP! standing out. (CS)
(M.U.T., 25 Elms Rd., Burton-on-Trent, Staffs, DE 15 9AQ, ENGLAND)

V/A - "Radio Nieprzemakalnych" LP

Varied compilation with interesting punk tracks from PROCESS and 1984. But who is KOSMETYKI MRS. PINKI and why does their song sound like chirpy Japanese cartoon pop with fangs? (Jel)
(Wifon Records, POLAND)

V/A - "Si Vis Pacem Para Pacem" cassette

A real thrashfest of a comp put out by the people at God Bless Cheese Steaks zine. This one has non-stop hot stuff by DOOM, SSDC, 16 BUH, and more. Intense material, lyrics included. (WG)
(Stephane Cormary, 14 Avenue Des Hortensias, 31240 L'Union, FRANCE)

V/A - Sniffin' Rock #7 EP

Given away with issue #7, this vinyl features a track each by WORLD DOMINATION ENTERPRISES, the CATERAN and BASTARD KESTRAL. All these turn in noise-oriented songs with varying degrees of accessability. (TY)
(Sniffin' Rock, 26 Brockwell Ct., Effra Rd,Brixton, London SW2 1NA, ENGLAND)

V/A - "The Throbbing Of The Needy" LP

This is a split job of two Japanese bands, The prolific ROSE ROSE and Roger Armstrong's SIC. ROSE ROSE play aggressive thrash, have ragged vocals, and are characteristically Japanese HC. Even if 3 of 4 members of SIC are Yanks, they live in Japan and have adopted some of the same traits. Energy city. (TY)
(Jungle Hop, 106 Rue de la Jarry, 94307 Vincennes cedex, FRANCE)

V/A - "Voice of Europe" EP

A 4 song comp of European bands for Japanese comsumption, there is one song each by INSTIGATORS, KINA, POLITICAL ASYLUM, and FLITOX. All are pretty pounding except for P.A. who turn in a pretty light track. (TY)
(Toshiyuki Hiraoka, 1474-5 Shimokurata, Totsuka-Kui Yokahama, 224 JAPAN)

V/A - "Walking On The Edge" cassette

Mostly W. German acts, along with a few from UK, Switzerland, etc. Most notable are FEED YOUR HEAD, VANDALEN, and two killer tunes from DAMNED BOBBY AND THE HOMICIDES. Pretty good. (WG)
(Geldegal Products, c/o Andi Mahl, Burgdammer Str. 22 A, D-2820 Bremen 77, W. GERMANY)

WASP FACTORY - "Recess/The Dark is Looking Bright"

I will now attempt to do what is known in Pittsburgh as a Mark Recyclerism: this is kind of a cross between CHROME and early FALL only more punky. 'Nuff said. (ML)
(Rikki, 31 Cornwall Crescent, London, W11 2PH, ENGLAND)

WHEEZING MANIAC - "Wiseacre" cassette

Good stuff. Four medium-paced, almost weird, distorted songs and one thrasher that sounds not unlike early OFFBEATS. Besides that, I don't know anything else about this band, but I hope to hear more. (CD)
(1328 Pacific Beach Dr., San Diego, CA 92109)

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• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

NEW RECORDS AND TAPES

Artist	Title	Price	size	Country
5 Les	5 Les	3.00	7" EP	Belgium
647(F)	Cop Corpse	6.00	12"EP	USA
A-Priori	Damn the Past	5.40	LP	USA
Anti-toxin	The Tower	6.75	LP	W.Germ.
B.P.	Draft Beer...Not Me	6.00	LP	USA
Bad Influence	Together We Are	4.05	cass.	Holland
Bastards	Frank	2.00	7"	USA
Bhopa Stffs	E.P.A.	4.50	12" EP	USA
Big Butter	Big Butter	1.50	7"EP	USA
Big Butter	Step In & Do a Certain Someth	8.40	LP	USA
Black Spot	Burn	5.10	LP	USA
Boskops	F.E.D.I.A	8.40	LP	W. Germ.
Boskops	Lauschgift	8.40	LP	W. Germ.
Boskops	Sol 12	8.40	LP	W. Germ.
Breakaway	Breakaway	2.40	7"EP	USA
Capital Scum	Clutch The Flag	3.00	7" EP	Belgium
Capital Scum	Tjerno Kills	6.10	LP	Belgium
Cat-o-nine tails	No place for living legends	6.00	LP	W. Germ.
Chadbourne/Camper Van	Camper Van Chadbourne	5.35	LP	USA
Crowd of Isolated	Crowd of Isolated	1.65	7" EP	W. Germ.
D.F.L.	Movement	4.80	cass.	USA
Dahl, Jeff	Suicide City	1.50	7"	USA
Disgust	The Last Blast	3.00	7"EP	Belgium
Dwarves	Toolin' For A Warm Teabag	4.20	12" EP	USA
Ear Damage	Process of Humanity	6.10	LP	Belgium
Emils	Fight Together For...	4.50	LP	W. Germ.
Foundation	Tied Up With A Monkey	4.80	LP	USA
Gore Hounds	Cargo Cult	8.65	LP	Ireland
Head First	Demo	1.20	cass.	USA
Heibel	Yeah, Everything is Great	6.10	LP	Belgium
Heibel	Drop-Out Melodies...	6.10	LP	Belgium
High Circle	High Circle	1.80	7"EP	Italy
Inferno	Live & Loud	5.70	LP	W. Germ.
Inferno	Inferno	5.70	LP	w. Germ.
Inferno	Hibakusha	5.70	LP	W. Germ.
Inn	Psychedelic Schedule	4.95	LP	USA
Instigators	Shockgun	6.00	LP, cass.	UK
Killwatt	Death	8.65	LP	Ireland
Leopards	Magic Still Exists	4.95	LP	USA
Leopards	Psychedelic Boy	1.50	7"	USA
Lethal Aggression	Life is hard	6.40	12"	W. Germ.
M.J.B.	How to Abandon Earth	4.20	12" EP	USA
Maniacs	Live in Bavaria	6.00	LP	W. Germ.
Morbid Outburst	My Explosion	6.40	12"	W. Germ.
Mottek	Mottek	3.85	Cass.	W. Germ.
Neuroot	Plead Insanity	5.50	LP	Holland
Neurosis	Aberration	1.80	7"EP	USA
Nine Pound Hammer	The Mud, the Blood, the Beers	6.00	LP	USA
Out of the Fire	Into the Frying Pan	5.40	LP	USA
Paul, Don	What kind of Trouble	5.10	LP	USA
Pere Ubu	Dub Housing	11.65	CD	USA
Pere Ubu	Live Vol.2, Pere Ubu on tour	11.65	CD	USA
Pere Ubu	New Picnic Time	11.65	CD	USA
Plan 9	Frustration	4.95	LP	USA
Pogo the Clown	Pogo the Clown	2.40	7"	USA
Power Age	The Last Dove	2.40	7"	S. Africa
Rattail Grenadier	Rattail Grenadier	4.80	LP	USA
Reason to Believe	Reason to Believe	2.40	7"EP	USA
Rifle Sport	White	5.10	LP	USA
Roland, Paul	Dause Macabre	6.00	LP	USA
Rollins Band	Do It	6.66	CD	USA
Rollins, Henry	Hot Animal/Drive by Shooting	9.36	CD	USA
S.O.C. (State of Confusion)	A Street	5.50	LP	USA

Sacred Hate	Shades of Grey	4.80	LP	USA
Satanic Malfunctions/SM-70	Born to lose/out to lunch	2.20	7"	UK/W. Ge
Scene is Now	1150 LB	1.80	7"	USA
Screaming Foetus	Living in Azania	2.40	7"	S. Africa
Screeching Weasel	Boogada Boogada	4.80	LP	USA
SDT	Demo 11-88	4.20	Cass.	USA
Seach & Destroy	Watchdogs	3.45	7"EP	Ireland
SFA	SFA	1.70	7"EP	USA
Smelly Tongues	Sound Of Slapping Skin	4.00	12"EP	Australia
Steppes	Stewdio	4.95	LP	USA
Suckspeed	Suckspeed	3.85	Cass.	W. Germ.
Surf Or Die	Rocking in Durban	2.40	7"	S. Africa
Surf Trio	Almost Summer	4.95	LP	USA
Thanes	Thanes Of Candor	7.20	LP	Scotland
The Ex	Hands Up You're Free	4.50	LP	Holland
The Ex	Aural Guerrilla	4.50	LP	Holland
Toxic Reasons	Dedication	6.40	12'	W. Germ.
Upset Noise	Nothing More to be Said	6.10	LP	Belgium
V/A	Ahhh...	3.70	cass.	Italy
V/A	Battle of the Garages #1	4.95	LP	USA
V/A	Battle of the Garages #2	4.95	LP	USA
V/A	Battle of the Garages #3	4.95	LP	USA
V/A	Battle of the Garages #4	4.95	LP	USA
V/A	Beasts from the East	4.95	LP	USA
V/A	Pebbles #25, 'Holland '	4.95	LP	USA
V/A	Pebbles #24, 'Germany'	4.95	LP	USA
V/A	American Gothic	4.95	LP	USA
V/A	Secret Team	3.75	LP	USA
V/A	What's the Point	4.00	cass.	USA
V/A	Let's Kiss	4.80	cass.	USA
V/A	Beat-less	1.80	7"EP	Holland
V/A	Bands only a Mutha could love	10.20	CD	USA
V/A	LP Project One	6.00	LP	Switzerlar
V/A	Incredible Power of darkness	5.70	LP	W. Germ.
V/A	Guru Guru Weird Brain	9.60	LP	Ireland
World of Distortion	All the Volume...	4.95	LP	USA

NEW AUSTRALIAN STUFF

Bats	Block of wood	3.10	EP	Australia
Beasts of Bourbon	Hard Work Drivin Man	3.45	7"	Australia
Bored	Bored	7.00	LP	Australia
Breaknecks	Bad Boat	3.00	7"	Australia
Celibate Rifles	Celibate Rifles	9.60	LP	Australia
Celibate Rifles	Sioderoxylon	9.60	LP	Australia
Coneheads	Barn Burnin'	3.45	7"	Australia
Coneheads	Chewy Chewy	3.45	7"	Australia
Crawlspace	Silent Invisible Conversations	3.45	7"	Australia
Exploding White Mice	Breakdown No. 2	2.70	7"	Australia
Exploding White Mice	Brute Force & Ignorance	10.45	7"	Australia
Exploding White Mice	Fear	2.70	7"	Australia
Fester Fanatics	What Choice Do We Have	10.10	LP	Australia
Harem Scarem	Lo and Behold	8.85	LP	Australia
Harem Scarem	Long Time Between Drinks	3.45	7"	Australia
Headstones	Lovers Web	7.00	12"EP	Australia
Hellmen	Bastard Sons of 10,000,000	7.60	12"EP	Australia
Horny Toads	Con Arime Con Forza	8.25	12"EP	Australia
Iggy & the Stooges	Raw Power	8.10	LP	Australia
Lazy Cowgirls	Third Time's the Charm	7.05	12"EP	Australia
Mothers	12 incher	7.60	12'EP	Australia
Neptunes	Hydrophobia	8.25	12"EP	Australia
New Christs	Divine Rites	8.20	12"EP	Australia
New Christs	Headin South	3.45	7"	Australia
Penthouse Paupers	Penthouse Paupers	6.50	12"EP	Australia
Penthouse Paupers	Same Place Twice	3.00	7"	Australia
Primitive Souls	Primitive Souls	6.50	12"EP	Australia
Psychotic Turnbuckles	Good Times	3.45	7"	Australia
Puritans	Puritans	4.85	10"EP	Australia
S.I.C	Screaming In Churches	7.35	LP	Australia
Saints	Music Goes Round My Head	3.00	7"	Australia
Smelly Tongues	Sound Of Slapping Skin	4.00	12"EP	Australia
Survivors	Worse Than Perfect	6.95	12"EP	Australia
Ton Up Pirates	A Dirt Road So Far	6.10	LP	Australia
Trilobites	I Can't Wait For Summer To En	6.50	12"EP	Australia
V/A	Hard To Beat	13.75	2 LP's	Australia
V/A	Swinging from the Trees	8.10	LP	Australia
Vampire Lovers	Heavy Plant Fuzz	3.45	7"	Australia
Vanilla Chainsaws	Wine Dark Sea	8.10	LP	Australia
Wet Ones	Crack Up	7.05	12"EP	Australia

SOME STUFF THAT WE STILL HAVE

Angry Red Planet	Little Pigs, Little Pigs	5.40	LP	USA
Ataque Frontal	Ataque Frontal	1.80	7"EP	Peru
Attanas	Joulupukki	2.55	7"EP	Finland
Attention	Hearts of Stone	7.45	LP	W. Germ.
Bad Beach	Cut it Off	6.00	LP	UK
Bastards	Insane World	5.00	LP	Finland
Battalion of Saints	Best Of... (Rock In Peace)	6.00	LP,cass.	USA
Beefeater	Plays for Lovers		LP	USA
Berrypickers	Berrypickers	2.10	7"	USA
Big Drill Car	Small Block	3.10	12"EP	USA
Bitter Uproar	Live from CBGB's	4.20	LP	USA
Boss Hoss	Yer OK/Litebulb	2.40	7"	USA
Bullet Lavolta	Bullet Lavolta	4.50	12"EP; ca	USA
C.O.D.	Who Needs The Moon	3.00	7"	Germany
Captain Sensible	This Is Your Captain	2.35	7"EP	UK
Challenger Crew/EFA	Challenger Crew/EFA	6.35	LP	W. Germ.
Christ On a Crutch	Spread Your Filth	4.80	LP	USA
Chronic Disorder	Fred	2.40	7"	USA
Code of Honor/ Sick Pleasure	Fight or Die/ Dolls Under Con	6.00	LP	USA
Colera	Pela Paz em Todo Mundo	5.00	LP	Brazil
Conflict	Time to See Who's Who	7.16	LP	England
Crass	Christ-the Album	10.46	2LP	UK
Crass	Feeding of the 5,000	6.56	LP	England
Crist	Powerdrive	3.00	7"	Yugo.
Crucifix	Dehumanization	6.56	LP	USA
Cunts	1978-88	5.85	LP	USA
Dead Silence	Beginning of the End	5.76	LP	USA
Dead Silence	Stress	4.80	12"EP	USA
Flipper	Sex Bomb Baby	6.00	LP	USA
Images	Dreams are Real	1.50	7"	USA
Kortatu	Azken Guda Dantza	15.80	2-LP	Spain
La Polla Records	El Perro Saluaje	2.40	7"	Spain
Lethal Aggression	Life is hard	6.40	12"	W. Germ.
Mannequin Beach	Don't Laugh You're Next	6.00	LP,cass.	USA
Mega Dosage	Anthology	3.60	cass.	USA
Merry Go Rounds	Baby! Don't Cry & Merryru	1.20	flexi	Japan
MFD	Full Volume	4.80	LP	USA
Minor Threat	Live at Buff Hall	3.00	7"EP	USA
Mission Of Burma	Mission Of Burma	4.50	12"EP	USA
Naked Raygun	Vanilla Blue	1.80	7"	USA
Nasty Facts	Drive My Car	1.95	7"EP	USA
Neighborhood Watch	Neighborhood Watch	1.70	7"EP	USA
No Pun Intended	Condemned	.90	7"	USA
NOFX/Drowning Roses	split	1.65	EP	Int'l
Pissed Spitzels / KOB	Pissed Spitzels/KOB	2.40	7"EP	W. Germ.
Porn Orchard	Chain Delivery	1.80	7"	USA
Reason to Believe	Reason to Believe	2.40	7"EP	USA
Restos de Nada	Restos de Nada	5.00	LP	Brazil
Rudimentary Peni	The EP's of R.P.	7.16	LP	UK
S.O.C. (State of Confusion)	A Street	5.50	LP	USA
Scrawl	He's Drunk	5.95	LP	USA
SDT	Sonic DisruptionTheory	5.40	LP	USA
Sink Manhattan	Bleakhouse	5.10	LP	USA
Slapshot	Step On It	6.00	LP, Cass.	USA
Sneaky Feelings	Waiting For Touchdown	6.90	LP	NZ
Solution Unknown	Solution Unknown	6.00	LP	USA
Stench, The	Zigame Waw Spea Me Vt	1.80	7"EP	USA
Subhumans	29:29 Split Vision	7.16	LP	UK
Swiz	Down	2.00	7"EP	USA
U.S. Distress	Isn't Life Grand	5.00	LP	USA
UK Decay	A Night For Celebration	5.06	cass.	UK
UK Decay	Unexpected Guest	2.35	7"	UK
V/A	Odd Man Out	1.80	7"EP	USA
V/A	Flipside Vinyl Fanzine #3	4.80	LP	USA
V/A	NJ & You	2.15	7"EP	USA
V/A	Uncovered Reality	4.80	cass.	Canada
V/A	No Visible Scars	3.00	7"EP	Scotland
V/A	World in Shreds #1	2.40	7"EP	USA
V/A	Consumer Blackmail #2	3.60	2cass.	Japan
V/A	Define Quality	3.00	cass.	USA
V/A	Juppi	3.60	EP	Finland
Van Alles En Nog Watt	Van Alles and Nog Watt	1.85	7"	Holland
Verlaines	Death & The Maiden	3.10	7"	NZ
Walk Proud	Walk Proud	2.50	7"EP	USA
Wind of Change	Rain	2.20	7"	USA
Yeastie Girlz	Ovary Action	1.80	7"EP	USA
Youngblood	Angoscia	6.10	12"EP	Italy

ZINES, BOOKS AND MAGAZINES

Artist	Title	Description	Price	weight
ALF Frontline News	Spring '88	ALF support group newspaper, great articles, opinions,etc.	1.80	4 oz.
Anarchy	#17	the latest issue-thought provoking reading	1.10	4 oz.
Art Police	#3 Dec. 88	more art of all kinds	3.00	3 oz.
Art Police	Gazette, Vol. 3, #1	all art, comics, graphics - cool	2.10	2 oz.
Art Police	July '87	all art, comics, graphics - cool	1.50	2 oz.
Art Police	Vol 12, #3 , Oct. 86	all art, comics, graphics - cool	1.50	2 oz.
Art Police	Vol 5, #2, 1981	all art, comics, graphics - cool	1.50	2 oz.
Assault With Intent To Free	#6	anniversary issue of zine from Mississippi	1.20	3 oz.
Aware of My Tongue	#1	w/ Mr. T Experience, Sonic Youth & Rapeman-good	1.00	3 oz.
Bad Newz	#10	great punk, alternative, political and poetry coverage	1.60	6 oz.
Banal	#3	German political zine - in German	3.60	5 oz.
Bananafish	#3	crazy, interesting interviews, opinions, stories and reviews	1.80	5 oz.
Blatch	#14	underground music and art 65+ pages-good stuff	1.20	4 oz.
Breakfast Without Meat	#12	Jello interview, Will Shatter artwork	.90	2 oz.
Breaking Point	#3	Jersey scene with Splatcats, Dinosaur articles	1.80	2 oz.
Breakthrough	#3	El Salvador, Sexism, Gulf War, opinions & news	1.00	4 oz.
Catalyst	#17	3rd erotica collection of poetry & art	4.80	5 oz.
Chemical Imbalance	#8	Great mag with free 7" (1/2 Japanese, Galaxie 500)	3.85	9 oz.
Chuck Taylor	Drifter's Story	a powerful story that captures the drifters' world	3.80	10 oz.
Chuck Taylor	Only A Poet	how & where does a poet publish work? the answer is here.	3.80	10 oz.
Banned in DC	Banned in DC	photos and anecdotes from the DC punk underground-a must!	12.00	22 Oz.
Euthanasia	#1	underground cartoon type drawings	2.00	4 oz.
Fran an' Maabl	#1, #2	black and white comics w/ humanoid-animal creatures	1.80	4 oz.
Gray Matter	#4	w/ Exodus, Youth of Today, Nuclear Assault	1.20	3 oz.
Happy Thrasher	#6	speedmetal interviews and reviews	1.20	2 oz.
Harsh Reality	#2	interviews, articles, news-good HC zine	1.00	3 oz.
Hill, Sean	Time Worm #11	20plus page poetry, prose, collage "Mag for Misfits"	1.70	2 oz.
Homocore	#1	radical gay punk zine with articles, reviews & humor - good!	1.00	2 oz.
Homocore	#2	second great issue/sex, politics & music	1.00	2 oz.
I4NI	#7	w/Rollins, Honeymoon Killers, YDL, more	1.20	2 oz.
Komotion International	#1	35 pages of political/fiction writing	1.50	4 oz.
Lastname, Bradley	Secret Presidential Diary	friction? prose?	4.80	4 oz.
Lighten Up	#9 1/2	W/ Ignition, Youth of Today, G.I.	1.00	3 oz.
Minneapolis Alternative	#4	w/ Iron Fist, Libido Boyz, Government Issue	.90	2 oz.
Minneapolis Alternative	#6	xeroxed zine, special animal liberation issue	.60	2 oz.
Mothersbaugh, Mark	What I Know Vol. 1	lead man from Devo documents thoughts, humor & art	14.40	28 oz.
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Paul, Don	Good Intentions	A novel about revolution, soft cover, 433 pages-good!	4.20	12 oz.
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Phfudd	#13	Kenne Highland, Lou Reed, Nico, MC5	3.00	3 oz.
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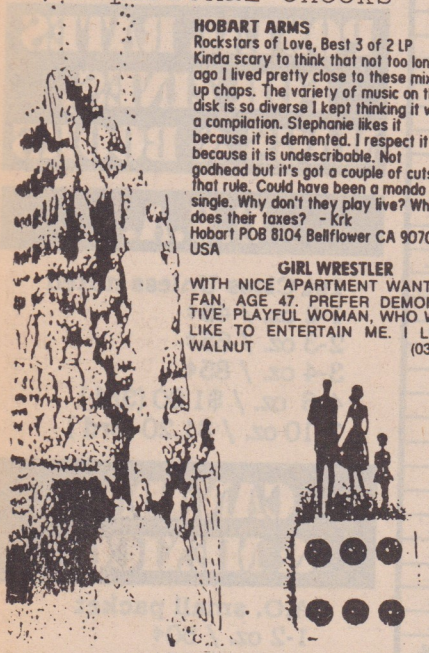

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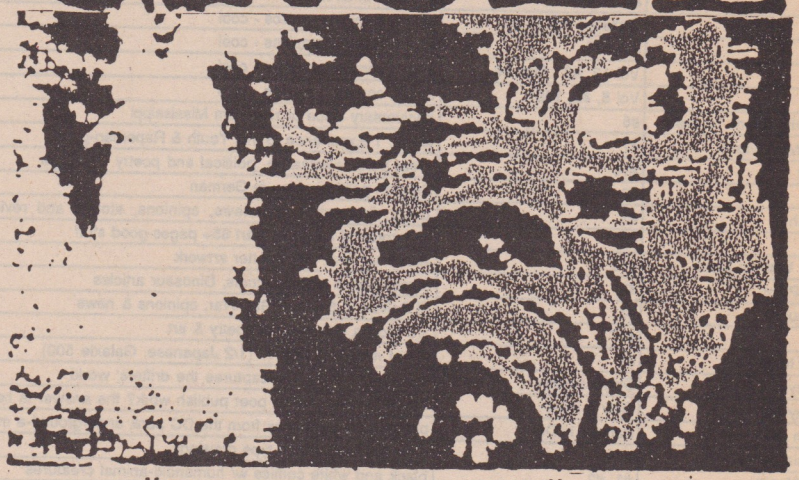

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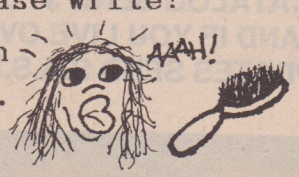

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BOOK REVIEWS

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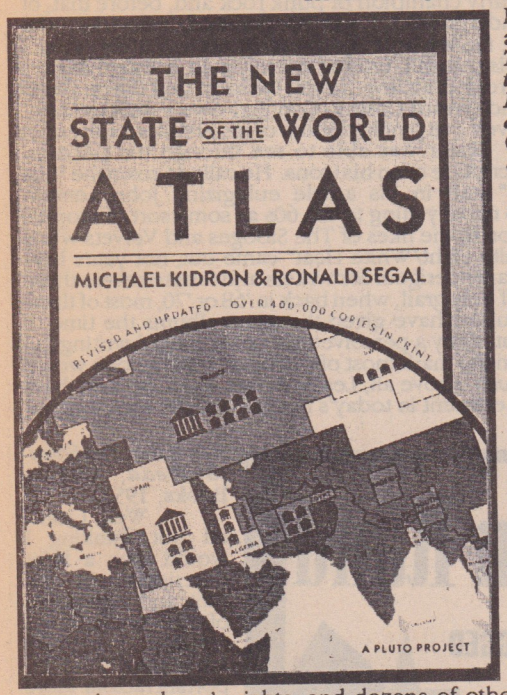
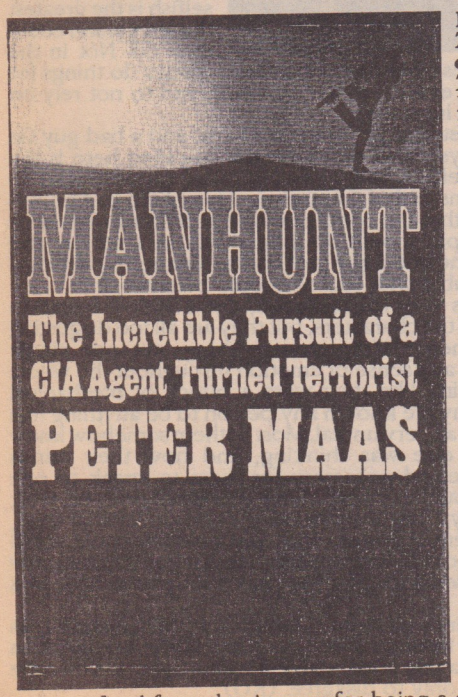


Michael Kidron and Ronald Segal. *The New State of the World Atlas; Revised and Updated Edition*. (New York: Simon & Schuster Inc., 1987), 160 pp, $12.95.

The New State of the World Atlas is a thoughtful and unique book. The atlas uses colorful maps and important statistical information to provide a handy index for almost all of the important issues facing today's world. Issues covered are population growth, military spending, economic strength, energy, mineral, food, industrial and human resources, a breakdown of financial and trade power, poverty, the plight of women's and gay's rights, and dozens of others. Each page of the book has a color coded map of the world with relevant data to the issue addressed.

There are however, some glaring mistakes. Map number 56 is entitled "Minority Views," and gives percentages for the minorities in the world's nations along with the types of activities these groups are involved in, such as armed struggle, peaceful struggle, etc. For the United States the following statistics are given: Blacks 11.7%, Hispanics 12%, Asians 2.3%, American Indians 0.65%. If these figures are to be believed, 26.65% of the U.S. population are minorities. Yet, 1988 surveys show that minorities make up only 20% of the American population. Such an oversight leads one to question the veracity of the information given throughout the book.

Overlooking this mishap, *The New State of the World Atlas* is a fantastic concept for a book and is one of the first of its kind to be published. Kidron and Segal should be commended for the effort even with the mistakes. Those in search of a useful and easy-to-use information resource should invest some time and money in the pages of *The New State of the World Atlas*. (JW)



Peter Maas. *Manhunt; The Incredible Pursuit of a CIA Agent Turned Terrorist*. (New York: Random House, 1986), 302pp, $17.95.

In the early 1980's stories abounded about Edwin P. Wilson, an ex-CIA agent who had sold explosives and arms to Muammar el-Qaddafi's Libya. Wilson's arrest and final trial created a storm within Washington, D.C., as Wilson claimed that he had been working for the Central Intelligence Agency while doing business with Libya.

Peter Maas's book, *Manhunt*, is the second recently issued book dealing with Mr. Wilson's case. *Manhunt* follows Joseph C. Goulding's work *The Death Merchant*. Mr. Goulding's book claimed that Wilson was a small time arms merchant and had no contact with the CIA after he was fired from the Agency for being a miscreant. Peter Maas, on the other hand, saw a much more sinister character in Wilson than Goulding and set about writing *Manhunt* to reveal what he saw as the real story behind Wilson's exploits.

Edwin Wilson had been a long time CIA agent working in the Agency from the late 1950's until his resignation in 1970. During that period Wilson had worked in several divisions of the Company such as the Office of Security, International Organizations, and the Special Operations section. In his last post, Wilson began to manipulate CIA front businesses for his own profit, and was able to amass a small fortune and several large estates. Finally, Wilson went into business for himself as an international arms dealer where he met another ex-CIA agent named Frank Terpil.

Terpil and Wilson went into business together selling explosives to Libya and were able to ship twenty-one thousand pounds of C-4 plastic explosives to Qaddafi, the largest illegal arms shipment of its kind in history. As business grew with Libya, Wilson began to recruit ex-Green Berets to train Libyan soldiers, provide intelligence on Libya's rivals in the area, such as Eygpt, and plan assassinations of critics of Qaddafi's regime living abroad.

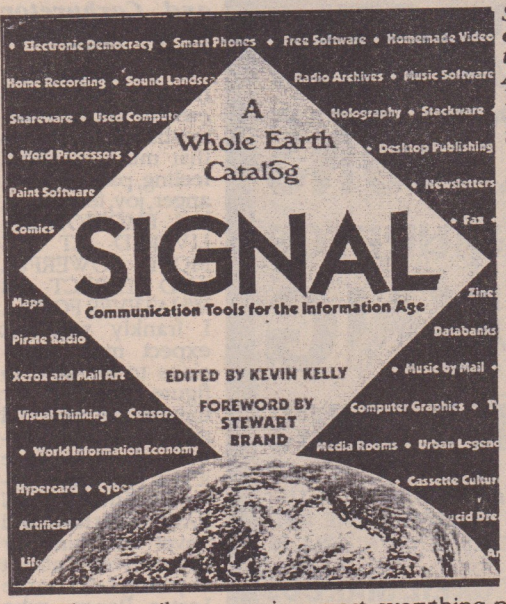
As Wilson's business grew so did the attention of the FBI and CIA to his activities. Yet, after a brief investigation by both agencies, nothing was done. This caught the attention of a young assistant U.S. attorney for the District of Columbia named Larry Barcella. Barcella started a manhunt for Wilson, giving rise to the name of Maas's book.

As Maas aptly portrays, the role of the CIA throughout the Wilson affair poses serious questions since Libya was, and is, a declared enemy of the United States. Yet the U.S. allowed Wilson to ship arms and explosives to Libya. Of other interest is Wilson's use of friends he had within the intelligence community to help his business. Most notable were Thomas Clines, Erich von Marbod, Richard Secord, Theodore Shackley, and Albert Hakim. The last three are well-known via the Iran-Contra hearings and the Christic Institute's lawsuit against them.

In fact, Wilson had gone into business with the aformentioned persons in a company known as EATSCO to ship U.S. military aid to Egypt after the Camp David Agreement between the U.S., Egypt, and Israel, for a humongous profit. This company also came up in the Iran-Contra hearings and Christic Institute case. Also, Wilson's manipulation of business and the U.S. intelligence community can be seen as a blue print for what Ollie North and company did during the arms for hostages deal with Iran and the subsequent diversion of funds to the Contras.

Peter Maas is an accomplished writer who has written a number of noted books such as *The Valachi Papers* and *Serpico*. *Manhunt* is written in a brisk fashion, but this tends to make the reading more attractive rather then demean the events portrayed in the book.

Manhunt is an interesting book of Ed Wilson's multi-million dollar arms business. It is also an important work as it provides background information on some of the characters and methods surrounding the Irangate scandal. (JW)



***Signal: Communication Tools for the Information Age*. Edited by Kevin Kelly ($15 ppd. Whole Earth Catalog, 27 Gate 5 Road, Sausalito CA 94965)**

In the Whole Earth tradition of making more with less, *Signal* is the Sears Catalog of the 'Information Age.' As the Whole Earth people like to say, "Access to tools." In a way the book is 226 pages of unpaid advertising, since we can't buy any of this stuff from the publishers. We are told how to get what is reviewed. The biggest problem is: **I WANT IT ALL!!!**

The contributors review most everything pertinent to profiting (not necessarily in the material sense) in an ever changing economy that is shifting from being based on the manufacture and distribution of consumer goods to being governed by the control of and access to information. As you can't eat information, a system of manufacturing and distribution of stuff will always be around. Yet the priorities of

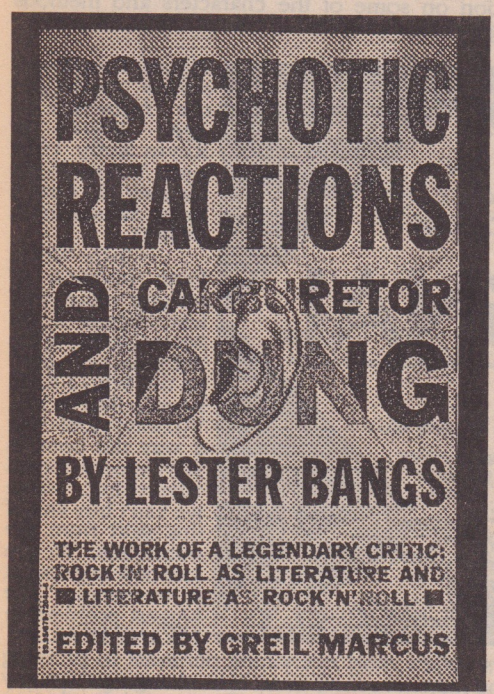
BOOK REVIEWS

this vague, global system are indeed mutating in line with the whims of an equally vague, yet increasingly self-aware concept of information dissemination.

So we meander in a non-linear, yet somehow sub- or meta-conciously logical way with reviews of and articles about symbols, the theories of information, cybernetics, Chaos Theory, artificial life and intelligence, computer viruses, programming, bulleting boards and crime, semantics, calligraphy, Zines (Log rolling in our time: They list *Maximum RockNRoll* and *Poppin' Zits!* They give price information and frequency that was out of date when MRR left the single digits and the old address for *Poppin' Zits!* from which the Post Orifice refuses to forward my mail. So much for the cutting edge of fact checking.), research techniques, alternative news sources, self and desktop publishing, mail art and play by mail games, packet and pirate radio, satellite TV (along with a great review of *Four Arguments for the Elimination of Television*. I can't fault these folk for not having a sense of humor!), film making, tele-conferencing, dance and acting and performance art, the cassette underground and do it yourself record making, map making, art supplies, computer graphics and digital photographic retouching, comix, holographs, fax, HyperCard, build it yourself computers, robot supplies, CyberPunk, copyright and intellectual property, demographics and direct marketing, propaganda and urban legends, censorship, counterintelligence, the human biocomputer, cognitive enhancers (A reprint from the *Whole Earth Review* article, with a lot of misinformation corrected), memory, imagination and finally dreams and dream work.

That's more or less the order things come down in. Like I said, in some way that's impossible to define with mere words ("Language is the enemy!" - William Burroughs) the transistion from one topic to the next is not only logical, but allows the reader to define and understand one subject in relation to the subjects before and after. So sandwiched between symbols and dreams we can, for example, expand our understanding of pagers and voice mail by dealing with the terms and uses of smart phones, answering machines and computer bulletin board based anti-war, pro-environment activism. Just as the smart phones are juxtaposed with phone phreakers and the activism is compared with ultra-HiTech capitalistic viedo-teleconferencing. Get the drift? Then get the book!

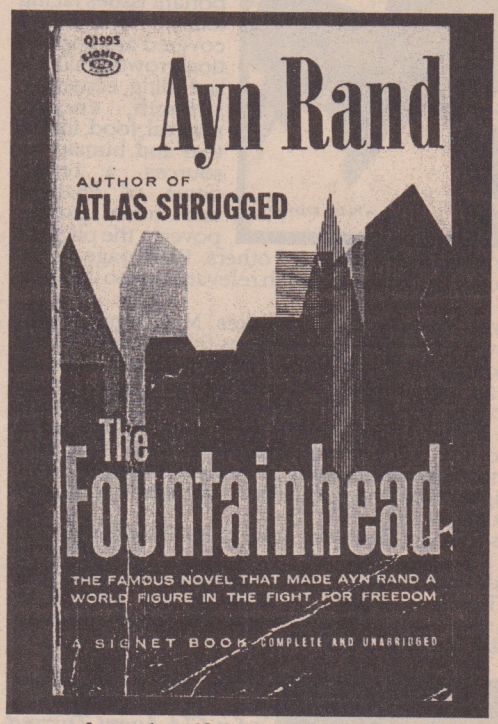
Despite the variety of what can pass as tools for the use and dissemination of information discussed here, at no time do the reviewers/theorists/users slip into Yuppie diletantistic infatuation with a cutting edge underground. This is all useful shit. Kevin Kelly and his band of second-generation Merry Pranksters have compiled the definitive resource guide to help understand the on-going Information Revolution: a series of socio-economic changes that could have an impact on society and culture as profound as the Industrial Revolution. Of course, every available tool is not listed. That would be impossible. But these things have a way of directing a person from one point to another. (JP)



Lester Bangs, *Psychotic Reactions and Carburetor Dung*, (Vintage Books, 1987)

"Apparently nobody ever bothered to inform nine-tenths of musicians that music is about feeling, passion, love, anger, joy, fear, hope, lust, EMOTION DELIVERED AT ITS MOST POWERFUL AND DIRECT IN WHATEVER FORM... I frankly wouldn't expect most musicians to be able to figure this out for themselves, as you'd think absolutely anybody could, because it is a fact that nine-tenths of the HUMAN RACE never have and never will think for themselves about anything." So wrote Lester Bangs, who was quite possibly the greatest rock writer that ever laid a pen to paper, before his untimely death in 1982. This book is a collection of Bangs' work, taken from articles written for Creem, Village Voice, NME, as well as some unpublished notes and essays.

Bangs was an early champion of punk rock and, before that, of Lou Reed/Velvet Underground, The Stooges and Television—he searched for honesty, feeling and non-pretensiousness in music and it came out through his colorful, unique writing style, a style that lives on in a lot of today's rock criticism: Jimmy Johnson and Byron Coley (Forced Exposure) and Gerard Cosloy (Conflict) owe a debt to Lester Bangs and I'll admit even I've pinched some of his phrases for my own writing on occasion. Lester was able to see through the phonies, perceive bullshit and criticize even his icons. He called Cream the "first fake superstar band" and in his article eulogizing John Lennon lambasted those who naively cling to the 60s as some sort of utopian dream. He was also on to the likes of The Stooges and Velvets when "Funhouse" and "White Light/White Heat" came out, not years later when it suddenly became derigeur for writers and fans to revere those albums as some sort of holy grail, when back in '68 or '70, most of these same individuals wouldn't have given the same albums the time of day. Some may be put off by a perceived elitism in Bangs' writing but his comments were on the mark most of the time, whether one would admit it or not. Because, above all, Lester Bangs was a fan and that's too often the missing element in today's mamby-pamby rock journalism. (AQ)



Ayn Rand, *The Fountainhead*, (Signet Books, 1952)

Well, I started out thinking I would give a brief description of the plot and characters of this book, but I realized that those are not really the important factors. More important, or at least more prevalent are the questions and ideas that arise.

I guess it could be said that the basic theme of the book deals with what it is to be selfish, or selfless, and which one is really more virtuous and moral. If you know anything about Ayn Rand, you'd know that she has some kind of strange philosophy about how being completely selfish is the greatest thing a person could ever do. Not in the sense of greedy selfishness, but that you should always do things for yourself first, always do exactly what you want, and to not rely on anyone else for ideas or inspiration.

Of course as most stories go, there is a hero, and a bad guy (in this case several bad guys). And of course the so-called hero is the person who is the most selfish, and the bad guys are the ones who do things to please others, instead of themselves. One of the bad guys is a socialist who believes that the concept of the individual should be abolished, and that people should do things only as a whole, and never as an individual. The good guy is of course strikingly individual and gets into lots of trouble with lots of people because of it.

Ayn Rand's style is very manipulative, and I almost began to sympathize with some of the characters, but they are all too disgusting to like (including the hero). It's a strange thing, not one single character ever expresses any sense of emotion throughout the whole story. It leaves you feeling like they were a bunch of mechanical dummies. I've never in my life known any person to be anything like the characters; they were all very unreal. Most of them somehow knew exactly what everyone else was thinking, and how their minds worked, so it hardly seemed necessary for them to speak to one another. One person would say something completely off the wall, and the other would reply, "Yes, I've always known you felt that way", or something to that extent. Anyway, once you read the book, you'll see exactly what Ayn Rand wants you to see, not that you'll necessarily agree with it, but she uses it to feed her philosophy to people in a fictional background.

I will say that it is very well written, the style is brilliant and keeps you interested all the way through, if you can stand all the strange ideas of the author. But as the saying goes, it's food for thought, and this one does make you think, if only to disagree. (KG)

MOVIE REVIEWS

Reviewers: Jeff Bale (JB), Victor Hayden (VH), Rikki Sender (RS), Chris Bald (CB), Jerod Poore (JB), Mitzi Waltz (MW)

I really, really hate what music videos have done to movies. You know how cheesy some of those old musicals are, the ones where song-and-dance sequences break out at the most unexpected and incongruous moments? It's a real art to incorporate music and movement into film, and it's an art that most filmmakers really can't handle. The idea that you need a video to sell a movie (or at least the soundtrack album) only makes it worse.

Case in point — **Breaking Glass**, billed as a "New Wave musical." Hazel O'Connor, who made three rather forgettable new wave records, starred in and wrote the songs for this morality play about the Do It Yourself ethic of punk versus the Do It To Death "ethic" of corporate rock. Despite the fact that I found O'Connor's singing voice and attitude to be relentlessly annoying, the movie had its points. If the conclusion is that selling out is a bad thing — yeah, I'll buy that, alright. But I'm not sure that's the conclusion.

It starts out with a meaningless music video sequence. Yuck. Then Kate from the petrol stand, with raccoon eye makeup that makes her look like Gary Numan in a blond wig, meets young would-be promo man, Danny. He helps her get a good band to do her simplistic political songs with. She signs away the rights to their material to get some gigs away from the London skins and cops, who are making their lives miserable. Well, better paint over that squatter symbol on your van, kids, because the record company has other plans. It would like to exploit the band's political material to make money. Can you say "cash for chaos"? Do you remember who used to gripe about "turning rebellion into money"? If you do, the following will be a familiar tale. At one political rally the record company has booked them into, a kid is killed by a gang of nazi skins right in front of Kate. Her horrified face on the cover of the papers catapaults the band to stardom, but the event leaves her shattered. Her depression leads to a tranquilizer prescription, and in her drugged-out state the record company talks her into signing the contract she never wanted. She's accompanied by promo men everywhere, who work on her mind night and day. Before long it's marathon touring in a bus to big halls and eventually vitamin shots in the butt to get her up on stage to sing cleaned-up versions of her songs. She has become Gary Numan (only she moves a little bit more.) Surprisingly, Danny gets fed up with the glittery bullshit and leaves. In the end, she's still singing about politics, but who in the well-dressed crowd can hear her over the noise of the orchestra and the visual noise of the laser beams and stage show? When she sings about people who are controlled by the technology they've invented, it's her own pathetic self she's referring to.

It was an OK movie but it made me depressed. Prescription: go home and listen to something good on an indie label. Something that's likely to stay there.

Sunn Thomas wrote back in January to tell me about the Jem cartoon series. You beat me to the punch, Sunn. I was just waiting to talk about this one. Actually, the Misfits (the rival band that's always trying to thwart Jem and her band the Holograms, not Glenn Danzig's old group) are the "punk" characters in the series. They're mean, nasty and wear fishnet stockings. I like 'em so much I gave my daughter Misfits dolls to play with. Way cooler than Barbie and the Rockers. That's it for now — but I'm still waiting for your punk home movies and advice on more films you'd like to see in this column. Hello? Are you out there?

Suddenly Eastern European nationalism is in vogue. I'm bombarded with positive images of a Baltic middle class testing the limits of *glasnost* and other trendy terms from a language forced upon them. **The Unbearable Lightness of Being** presents a highly erotic and arty mirror shot view of the Prague during the infamous, erotic spring of 1968 when artistic, erotic, rockin with the Beatles "Socialism with a human face!" (according to the slogan-brained geek doctor who would just as willingly become a fascist for the benefit of the greater good. Hey, the Ukranians and Beylorusians did. They welcomed the *panzers* and *wermacht* soldiers by strewing flowers before them.) type freedoms briefly flourished for artists, photographers, doctors and addled, pig-loving farmers. Mitzi bought a bowler, so guess who's a sex slave boy now? This really hit me down in the old Sudetenland genes. But only after the invasion by Warsaw Pact forces and the institution of socialism with Brezhniev's face (oh, gross!) can the dark, Don Juan (or what ever the Turkish version of Don Juan [no, shit for brains, not the Yaqi trickster, but the Spanish aristocrat with satyritis] is and yes I mean Turkish. The weather didn't make slavs dark skinned.) doctor stay faithful and true to the spa girl turned photogger (lots of erotic closet lesbian crotch shots during the uprisings) turned bartender. But only after they move in with the pig-loving farmer on whose brain the doctor once operated.

So Czechlaslovakian nationalism is good, right? And Baltic nationalism is good, too? But the Estonians are Prussians. Is German nationalism good? Didn't we have a couple of big and nasty wars over Germanic nationalism? But is keeping the Germans divided into Austria, West Germany, East Germany, and bits and pieces of Poland, Czechlaslovakia and the USSR the same as keeping the Koreans split up? Or the Vietnamese when we did that too? Oh, no! German nationalism is bad! As bad as German porn flicks! But Polish labor union nationalism is good, real good. Margaret Thatcher thinks so. She thinks solidarity is the model for what all unions should be: Not In England. Korean nationalism is good! Just watch the molotov cocktail hurling students kick box the riot police that wear kendo armour. Damn, they're good! Better than watching WWF wrestling. Latino nationalism is good! Just ask Linda Rondstat while she's eating grapes. Black power! Sure, you can walk around San Francisco State with a Black Power! team sweatshirt, but do the same with a White Power! team sweatshirt and you'll be called a skinheadnazijewrapist and there'll be a bunch of demonstrations, shutting down of student run newspapers and appologies made by the president of the school. Then Senator Geraldo, broken nose and all, will sick his crack team of High School principals armed with baseball bats after your ass.

At least Czech nationalism takes such artistic, and erotic, forms.

And black pride manifests itself as a key element in *voudon*. The names and titles of Papa Doc and generals in his *ton ton macoutes* were used as building blocks of power in the voudon rituals of Haiti. Papa Doc was estatic when a loa rode the gunmen who killed JFK. But did Wes Craven deal with any of this? Of course not, he wimped out with a love story (as artistic and erotic as any turko-slavic doctor) in his rendering of **The Serpent and the Rainbow**. Inspired, inspired mind you, by the book of the same name and having nothing to do with it outside of the title and the concept of a white psychochemist going to Haiti to beg, buy or steal the formula for the powder that turns people into zombies. NASA has it now, and probably a bunch of other agencies and administrations. But Wes had to do Nightmare on Jean-Claude St. part 23. Compared to the book, the flick is graphic but mundane. Compared to the real world, this movie rules. Masterless zombies are picked up by beautiful shrink (daughter of a *ton ton macoute*) and handcuffed to chairs in her Catholic funded asylum. Harrison Ford wimp clone escapes from Amazon Acid don Juan (the Carlos Castaneda Yaqi type small 'd' don Juan this time) spirit guide meeting trip with aid of mystic jaguar totem to Boston Medibusiness board room money power junk and off to Haiti to get zombie cocktail recipe amid simple rural madness symbolism bogey man in tuxedo "Samedi." "What, Saturday?" "Baron Saturday to you!" nightclub possession and Virgin Mary as loa. A bankroll of souls that would choke any self-respecting diety. Local yokel ton ton commander pierces intrepid hero's scrotum with a rusty rail spike. He's on the next plane out with cocktail provided by Eddie Murphy good guy witch doctor. Midget sorceress wedding gown grave shawl nightmares. Diamanda Galas inspired zombie chatter. Buffotoxin orgies after death. Spirit attack in wealthy Massachusetts epilepsy glass eating dinner party suburb. Many breasts, much more blood. Ritualistic decapitations. Cop-out rite of passage ending registers 87 on the bogometer.

Meanwhile, Senator Rivera (I-New Jersey) reminisces about the time he took on Satan best two falls out of three:

"What a fight, as bad as taking on the Network and compromising

MOVIE REVIEWS

by graying out low definition video tape images of ritual mutilations perpetrated by Satan's Secret Underground which my team had the guts to expose! Thanks to us, ritual murder and ritual child abuse are now crimes punishable by state execution. Up there with abortion and drug abuse.

"The glory of it all. I took the set with its Jeopardy mulitvideo image motif like a righteous Alex Trebec/Phil Donahue/Jim Bakker ready to defeat the Prince of Darkness.

"My genius knows no bounds. I picked the dumbest or most frightening apologists to defend Lucifer, who was too much of a wimp to even show up. Colonel Doctor Michael Aquino (pronounced Akweeno) of US Army Intelligence, Zeena LaVey (a known airhead who did a missionary postion for her father Anton's church, hanging out at punkrock and art shows), Boyd Rice and others who looked like, like . . . Well imagine what trekkies would look like in Edwardian England, as well as death row kids and Ozzy Ozborne.

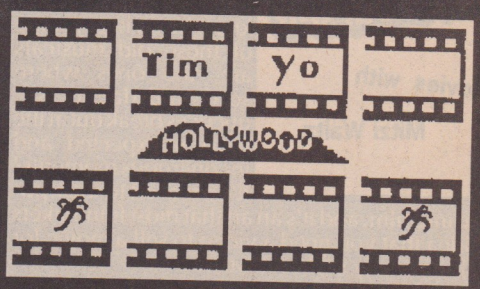
"And my team. Born again death row inmates, who will be very happy when they face the chair and meet Jesus! Seasoned homicide investigators, all tough with hearts of gold. But sensitive. They had the balls to admit to tossing their cookies when they found the abandoned Presido bunkers scrawled with primative 666 Black Sabbath grafitti. Fat suburban thalidomide housewives with a CAUSE! People who faced the graffiti writing heavy metal cigarette lighter kids *mano á mano* and turned them from their pot smoking high school notebook swastika inverted cross scribbling tatoo animal mutilation ways through tested Mormon love bomb deprogramming now available on a sliding scale to any parent who needs it thanks to my bill just signed by President Quayle.

"State of the art satellite technology brought us all together. Close ups of the nostrils of abused children who gave irrefutable evidence. Paid for by the forces of good and light: horror movies, volunteerism public service anouncements and The National Enquirer. Los Angeles, San Francisco, Kansas City, Miami. In the Heartland of America we fought for the heart and soul, the very soul of America. And we won, damnit! We had the guts to take on these ruthless animals who bred babies for Satan with backmasked messages. Skinned alive by their own mothers. Thank God the Rehnquist court wised up and declared that Satanism is not a religion."

Women on the Verge of a Nervous Breakdown, Pedro Almodovar. Since the title describes how I spent most of my twenties, I thought I ought to see this film. Nostalgia can strike you in strange ways....Actually, the film's pretty funny, like those times in your life when everything is going so badly that if one more thing happens you'll scream, and then it does, and of course, you do. But there's an old saying, "don't get mad, get even," which is how Almodovar gets a lot of mileage out of a pitcher of gazpacho, sort of like the way Chaplin could make an ordinary lampshade appear hilarious. The best reason to see this film, though, is that Almodovar is Luis Buñuel's heir, he's got the same sense of slapstick and surrealism with a hint of the divine.

The film's all about how men drive women crazy. The first victim is a middle-aged woman who, as part of her recovery, wears silly wigs and pointy leopard-skinned hats and hijacks motorcycles. You get the feeling that maybe her philandering husband isn't so dumb after all. . .that is, until you meet his next victim, the star of the film. It's hard to understand why he'd want to dump her as a mistress for the woman-hating feminist lawyer, especially since the star's attractive enough and seems to have a good sense of humor, like when she sets her own bed on fire. . .

Adding to the jilted mistress' burdens is the girl-friend who's afraid the police will nab her for sleeping with a Shiite terrorist, and the ex-lover's son, who shows up with his fiancee trying to rent her apartment. Besides being cute, considerate and the direct descendant of the missing lover, the son knows how to repair the telephone that keeps getting torn our of the wall. It won't be giving away the plot too much if I mention that the terrorist-loving girlfriend gets to wear a great pair of shoes, and the fiancee has a nose only Picasso could dream up. Oh yeah, and everyone falls in love with the wrong people....even those who made it to thirty.



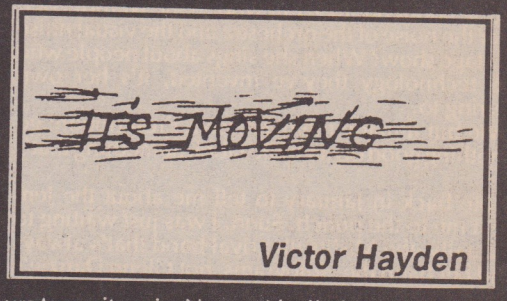
I recently saw two films that are worth recommending, both of which (I believe) were originally plays, and both of which maintain a real edge throughout.

The first is **Torch Song Trilogy**, starring Harvey Fierstein, and gives a great insight into what it is be like to be gay. It delves into the problems of relationships, parental pressures, the desire to parent, etc.—stuff all people encounter, but increased especially for those saddled with the stigma of being openly gay. Fierstein turns in a great performance (this may be auto-biographical) as a female impersonator who is striving to gain his dignity and relationships that bring positive support to life. Anne Bancroft is also impressive as an overbearing Jewish mother who cannot ultimately accept her son's reality.

Done with both humor and sadness, and delivered with uncompromising reality, this film should be mandatory for those who harbor homophobic tendencies, as it should open up their eyes to the humanity of all people.

The second film is **Talk Radio**, a highly intense look at a wired, on-the-edge talk show host. Eric Bogosian plays this northern, outspoken Jew whose forte is engaging his listeners in Dallas in insulting discourse, cutting them off frequently and brutally. He develops a large listenership that loves to hate him, and they share that hatred on the air—threatening to kill themselves, innocent bystanders, and the host himself. Psychopaths, druggies, religious fanatics, little old ladies, and right wing hate groups bring the mixture to a boil, as well as self-destruction and relationships heading for oblivion. Nobody comes off looking pretty in this one, but the underlying stuggle for meaning, dialogue, and ego-gratification are so real that you'll walk out afterwards pretty damned drained.

Some people just don't like to pay to see harsh reality cuz they get enough in the day-to-day, but if you enjoy films that truly capture that tension and edge, the same way that good punk does, then check these out.



What Ever Happened to Baby Jane? Video-1962. Black and white. Directed by Robert Aldrich. Starring Bette Davis and Joan Crawford.

I had not seen this film for years. What a pleasure to see it again. Now, with all of the light weight crap out there called entertainment, a film like this stands out like a brain without a skull. Bette Davis is full on from start to finish. She is at her very best. A ruthless performance of just how good revenge can be. Joan Crawford is great as the so-called victem. She deserves and wants everything Bette gives her! The other characters come and go through the film, and add contrast. They are all very good. The story is quite simple which allows more room for extermes. Two sisters, one with no ego problems (Bette) and the other (Joan) more acceptable on the surface but I feel more evil than anyone can see at first. Various emotions get cut loose and the show begins. As time goes on, life at home with the sisters grows and twists into all of the darkest corners, with the sharpest edges. Joan is handicapped, at least she acts like she is. Bette is stuck with the burden of being her slave. All of this is based on some very confused thoughts.

Anyway, all that really matters here is the incredible energy and humor that this film gives us. Thank you! It rips deep and with complete success on all levels. Just see it. It stays with you.

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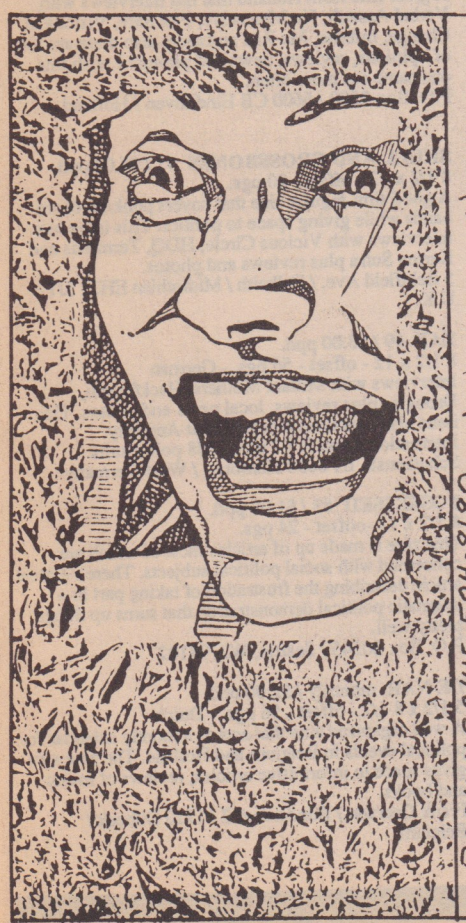

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4th Sat.
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Skin Floats
oops... I mean
Skin Flutes...

AND... MARCH 11
Primus
Acid Rain
501 Spanish Verbs
Crash N Burn

COMING: Fire Party and Fidelity Jones (From D.C. and all that stuff)

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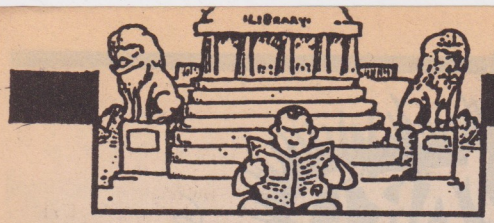


BETWEEN THE LIONS

When you send in your zine for review please include a post paid price and make the address very clear. Now, not all of the zines sent get reviewed, I mainly just do the ones that have something in common with what MRR covers and communicates. For those of you who might not find your zine listed here and those that do, send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502). It's the best documentation of independent publications (all topics),

- Martin

ZERO #11 / $2.00 ppd.
8 1/2 x 12 - glossy - 24 pgs.
This zine was originially released in 1983 but was just recently reissued. The content is made up of political articles and opinions plus artwork. Interesting and yes, most of the material is still relevant.
P.O. Box 22 / Hitchin, Herts / SG4 OHA / England

PROPAGANDA #15 / $1.00 ppd.
8 1/2 x 11 - copied - 10 pgs.
Just news clippings much like Fuck Facts all weird and shit. Comes with a calendar.
P.O. Box 1572 / Salem, VA 24153

HIGH SCHOOL IS A WASTELAND #9 / 50¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
This issue has an interview with The Libido Boys plus reviews, opinions, articles and poetry. It's pretty simple but worth reading.
93525 Garrison Way / Eden Prairie, MN 55347

FIST IN YOUR FACE #1 / $1.00 ppd
7 x 8 1/2 - copied - 12 pgs.
An interesting format that centers around true stories of people getting beat up by assholes, all first person accounts. Interesting to read. I'm sure most of us can relate to the feelings expressed in this zines pages.
383 Markham St. 2nd Floor / Toronto / Ont. / M5C 2K5 / Canada

THE HORROR #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Moral Crux and Pagan Babies plus reviews and opinions. Good for a small zine!
2177 Stewart Dr. / Hatfield, PA 19440

ALIVE AND WET #2 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
An interview of American Standard plus reviews, opinions and local skate news.
20 Worths Mill Lane / Princeton, NJ 08540

DESTINY #2 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
Very short interviews with Bold, Blisters, X-Men, Fail Safe and American Standard plus reviews and photos. This could use a bit more depth.
18 Malaga Dr. / Trenton, NJ 08638

ZOMBIE ZOO December / $1.00 ppd.
5 1/2 x 8 1/2 - glossy - 24 pgs.
Interesting content that doesnt really focus on any one subject. This issue has a tribute to Dr. Seuss plus music news and lots of ads. Four color cover!
7829 Melrose Ave. #269 / Los Angeles, CA 90046

SIR REALIST #1 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Ok, I like the title and the material inside is just as good. The articles are mostly political and filtered with intersting opinions. Included also are music reviews and news.
P.O. Box 362 / Athens, OH 45701

BAYOU LA ROSE #29 / $1.00 ppd.
newspaper - 40 pgs.
A heavy slant towards anarchist politics via articles, art and opinions plus a lot of stress for native American Indian rights.
P.O. Box 2576 / San Diego, CA 92112

THE MEAT PARADE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
An interviews with Crimpshrine plus opinions, humor and a picture of Andy's tattoo.
P.O. Box 1244 / Welch Ave. Station / Ames, IA 50010

666 1/2 #5 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
This zine has countless interviews and bits of information/news but lacks interesting layout leaving the readers eyes clouded with very small print and very dark pictures. The content itself is good but could use some help presenting itself.
111 Farningham Rd. / Caterham / Surrey CR3 6LW / England

TERMINAL ZINE #4 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Interviews with Dog Faced Hermans, Mega City Four, Chumbawamba, Blood Feast, Ripcord and more including reviews, news and opinions.
84 Irby Rd. / Heswall / Merseyside L61 6XG / UK

BRAT #4 / 50¢ ppd.
small! - copied - 24 pgs.
Poetry from Bob Z. with a lot of clip art.
125 East 23rd St. #300 / NYC, NY 10010

PLAIN BROWN WRAPPER $1.00 ppd.
8b 1/2 x 11 - copied - 32 pgs.
Fiction, poetry, opinions and a funny anti-Christmas humor.
9405 Nies Dr. / Waterford, PA 16441

WHO CARES #1 / 25¢ ppd.
8 1/2 x 11 - copied - 2 pgs.
A one sheet zine that sports an interview with Cancerous Growth this time.
93 Bellevue Ave. / Warwick, RI 02888

BEN IS DEAD #2 / 50¢ ppd.
8 1/2 x 11 - newsprint - 24 pgs.
Interviews with Bad Religion and Sand Duncans Eye plus reviews, opinions and local news.
P.O. Box 3166 / Hollywood, CA 90028

DRAFT NOTICES #10 / 50¢ ppd.
8 1/2 x 11 - offset - 10 pgs.
A bi-monthly newsletter that reportes on current anti militaristic actions, events and news. A good source of information.
P.O. Box 15195 / San Diego, CA 92115

FIFTH ESTATE winter 88-89 / $1.00 ppd.
newspaper - 28 pgs.
Good in depth articles concerning Palestine, ecology and world political concern with a strong anarchist stance.
P.O. Box 02548 / Detroit, MI 48202

OPEN ROAD #23 / $1.50 ppd.
newspaper - 12 pgs.
Mostly news and information concerning anarchistic direct action from around the world. Serious!
Box 6135 / Station G / Vancouver, B.C. / Canada V6R 4G5

RENEGADE #11 / $1.50 ppd.
5 1/2 x 8 1/2 - ciopied - 32 pgs.
Comics that make fun of super hereos and deals with various other subjects. Some of it is funny, some of it does nothing.
2559 Flossmoor Rd. #312 / Flossmoor, Il 60422

RESTORE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
An interview with The Spudmonsters, reviews and an editorial. A lot of room to grow.
621 Bassett Rd. / Bayvillage, OH 44140

POTPOURRI #4 / $1.50 ppd.
7 x 8 1/2 - copied - 24 pgs.
Short Interviews with Dead Milkmen, Psycho, Skinny Puppy plus reviews and photos. Quick reading.
c/o Jenny Cousino / 273 Windsor Ct. / Perryburg, OH 43551

TOTAL CHAOS #1 / 50¢ ppd.
7 x 8 1/2 - copied - 12 pgs.
A very simple first issue that contains a couple of reviews and other sorted bits of info.
13301 Wessel Ct. / Sterling Hts., MI 48078

WORDS OF THE OPPRESSED #3 / 25¢ ppd.
8 1/2 x 11 - copied - 4 pgs.
An interview with Freaks Of Nature (the band) and some poetry...that's it.
Hurlbut Hall, Box 19 / Muncie, IN 47306

TOO FAR #6 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A fanzine that mainly deals with womyn's rights. This issue contains articles and interviews that examin the abuse and condition of womyn. It's interesting reading but seems to dwell on just stuggle of overcoming sexual oppresion which gets depressing and could turn motivation into frustration.
3815 San Pablo #7 / Emeryville, Ca 94608

NUCLEAR MUTINOUS DOGS #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This issue contains some reviews, skate news and simple political statements. It has kinda of a cool look but could use some more depth.
30848 Maple Dr. / Junction, OR 97448

SHARK ALERT! 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
These pages have poetry most of which deal with political subjects.
3740 Stalker Rd. / Mecedon, NY 14502

THRASHOLD #3 / $1.75 ppd.
8 1/2 x 12 - glossy - 40 pgs. - English
A great zine from Holland that has interviews with Verbal Assault, No Means No, Fail Safe, Visions of Change, Inferno, Mc Rad and more also there are lots of opinions, reviews, news and photos! I wish this one came out more often.
P.O. Box 2089 / 5600 CB Eindhoven / Holland

SKULL AND CROSSBONES #7 / $2.00 ppd.
8 1/2 x 12 - offset - 20 pgs.
A good simi-regular zine that covers punk/hardcore bands while giving space to politics. This issue has interviews with Vicious Circle, HDQ, Terminus and Karma Sutra plus reviews and photos.
5 Bel;lfield Ave. / Dalkeith / Midlothian EH22 3JT / U.K.

ZAP #9 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
Interviews with Miltant Mothers, Hackfleisch, Droogies plus reviews, local news and photos. This issue also contaions articles about Amnesty International and E.T.I plus 1988 poll results.
Schutzenstr. 6 / 6650 Homburg / West Germany

POSSESSED #3 / $1.00 ppd.
8 1/2 x 11 -oofset - 24 pgs.
This zine is made up of articles most of which are concerned with social political subjects. There's a great article describing the frustration of taking part in a dogmatic political demonstration that sums up things pretty well.
P.O. Box 20545 / Seattle, WA 98102

DE NAR monthly / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 56 pgs. - Dutch
A well organized zine that acts as a montly calendar for political events in Belgium and Holland. The zine also gives space to informitive articles, reviews of music and books.
Frank Geeraert / Bunderdeef 2 / 1710 Dilbeek / Belgium

FANZINE REVIEWS

PLAIN TRUTH $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with No Means No, Goat People, Holiest Image, Psalm 666 and more plus opinions and art.
Andrew / 12 Heathrow Pl. / Chorley / Lanes / PR7 2Qx / England

AWARE OF MY TONGUE #2 / $1.75 ppd.
8 1/2 x 11 - copied - 17 pgs.
Interviews with Volcano Suns, Urge Overkill and the Didjits plus pagea and pages of reviews and a couple of editorials. Good second Issue!
P.O. Box 20789 / Louisville, KY 40220

ROBZINE #10 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
Of course this zine is put out by a guy named Rob. This issue has a short interview with Slow Grove and several skate photos. The printing is very high quality and Rob has a graphic style all his own; sort of a sketchy minimalism.
340 Sunnyside Ave. / Toronto, Ont. M6R 2R6 / Canada

WARZONE #7 / free-donations welcomed!
8 1/2 x 11 - offset - 4 pgs.
A newsletter from Belfast that sticks to a true anti-authoritarian stance and usues it's pages to communicate events, protests, gigs and local political news.
P.O. Box 148 / Belfast BT1 / Northern Ireland

OPTOPHOBIA #4 / $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with Cringer, Slow Children and Screeching Weasel plus reviews, contact list and other stuff.
W272 N2141 Fieldhack / Pewauke, WI 53072

THE PLASTIC CONCEPT #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Very short interviews with The Stench and 647F plus reviews and other news.
P.O. Box 126 / Pt. Hueneme, CA 93041

DAGGER #8 / 50$ ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
Good interviews with Band of Susans, Rifle Sport, Bastro and the Didjits. The remaining space is filled with countless reviews of zines and records plus loads of addresses.
P.O. Box 460 / Somerset, NJ 08244

CRUD #6 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
Interviews with a couple of bands plus an interesting one with John Peel (the first one I've seen in a zine), poetry, opinions and clip art fill the remaining pages.
5 Wynn Crescent / Old Colwyn / Clloyd / N. Wales LL 29 9DF / U.K.

MERE PSEUD MAG #2 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 36 pgs.
Interviews with MDC, Life Cycle, Ripcord, Meantime Records, 3 Ring Psychosis and more. A good amount of space is given to reviews and political concerns.
P.O. Box 148 / Belfast BT1 / Northern Ireland

RAD #44 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
An interview with Trees of Mystery, reviews, news and opinions. This ones be going for a long time and always has something worth reading.
P.O. Box 867 / Morro Bay, CA 93442

SYSTEM OPPOSED #1 / 50¢ ppd.
8 1/2 x 11 - copied - 42 pgs.
A good first issue that contains interviews with Tally Hoe and Anxiety. The main concern here is politics with articles, art and info concerning South Africa, fur, Central America and war in general. Worth getting!
P.O. Box 1857 / Tustin, CA 92680

DESPELOTE $1.00 ppd.
7 x 8 1/2 - copied - 12 pgs. - Spanish
This zine has a lot of info on local bands plus a dated interview with A State Of Mind.
Pobreza / A.A. 54839 / Medellin / Columbia

PIENSA #1 / $1.00 ppd.
8 1/2 x 11 - copied - 12 pgs. - Spanish
Interviews with Futuro Simple, Fuerza Punk and more. There's a lot to learn about the South American punk scene and this zine gives a good example that it 's worthwhile to know about.
Pobreza / A.A. 54839 / Medellin / Columbia

UGLY AMERICAN #2 / $1.50 ppd.
This issue has short interviews with Drunk With Guns, GG Allin and Steve Albini which consists of nothing moer than a couple of purposely stupid qustions. There are a lot of reviews.
Box 2081 SSC / Pomana, NJ 08240

KEEP LAUGHING #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs. - English
Interviews with Chronic Disease, Underdog, Slapshot, Atavistic, Visions of change and more. Great second issue with good interviews, lots of reviews and cool drawings. This issue leans towards an anti drug stance but not in the bothersome way. I recommend this one.
Hans Verbeke / Passionistenlaan 41 / 8500 Kortrijk / Belgium

SNIFFIN' ROCK #7 / $4.00 ppd.
8 1/2 x 12 - offset - 36 pgs.
Interviews with Godfathers, Big Dipper, The Cateran, Hard Ons, Soul Asylum and more plus photos, reviews and art. This issue comes with a free 7" compilation-see review section.
26 Brockwell Ct. / Effar Rd. / Brixton London / SW2 1NA / England

CHASING RAINBOWS #1 / $1.00 ppd.
4 x 6 - copied - 24 pgs.
A few interesting short stories and art.
Jonny / 81 Watling St. Uddingston / Glasgow / G71 GDP / Scotland

LAST WORD #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Interviews with Dr. Know, Walk Proud, Reason To Believe plus reviews and stories.
4995 Alta Dr. / San Berdo, CA 92407

LIBERATOR $1.00
newspaper - 20 pgs.
A very organized documentaion of ALF actions of all scales communicated through photos, news, art and opinions.
1543 No. E St. Suite #44 / San Bernardino, CA 92405

DOG LICKERS FROM HELL VISIT THE LEPER COLONY #1 / $1.00 ppd.
8 1/2 x 12 - copied - 34 pgs.
Loads of interviews including Electro Hippies, Mass Appeal, The Stench, Lethal Overdose and more! There are photos, reviews, opinions and local news. This zine seems to be more exciting than the average Australian zine.
Dick D.L. / 5 Mandur Pl. / Caringbah / 2229 / Sydney N.S.W. / Australia

CONFLICT #49 / $2.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
Gerard Cosloy uses the pages to interview the Frogs and countless reviews of current records and zines plus the letter section proves entertaining with reader feedback.
P.O. Box 264 / NYC, NY 10009

EAT SHIT #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Doom, Peaceville, The Madding Crowd plus some reprinted articles from bands. A simple but good first effort.
Dave / 1 Penn Lea Court / Penn Lea Rd. / Bath BA1 3BE / England

ANYTHING AND EVERYTHING #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs
Interview with Fail Safe plus comics, reviews, opinions and not much more.
1565 Newberry Cres. / Thunder Bay, Ont. P7C 2E4 / Canada

DOOMSDAY #1 / $1.00 ppd.
7 x 8 1/2 - copied - 18 pgs.
A combination of anarchism and communism articles plus information concerning the A.L.F.
5980 Sonnet Ct. / N. Ft. Myers, FL 33903

LOUD MOUTH #3 / $3.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
A lot of info about local bands plus stuff on Killing Joke also reviews, photos and opinions.
P.O. Box 201 / Kensington 5068 / South Australia / Australia

DESTROY REALITY #1 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs. - English
A great first issue that has interviews with the Dirty Scums and Rectify plus articles, opinions and good coverage of Belgium bands via photos and short articles.
Chris Sigdell / Gellertstr. 72 / 4052 Basel / Switzerland

SUIT YOURSELF #3 / #1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Generic and SNFU plus a lot of opinions and short articles.
Joe c/o Cokllete Bannister / 26 Eastinda Dock Road / Popular / London E14 / U.K.

NOMADIC UNDERGROUND #8 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
Interviews with Fugazi and Rapeman. Good coverage of DC happenings plus a good dose of opinions concerning the latest records and zines.
P.O. Box 18672 / Washington, D.C. 20036

NO ANSWERS #6 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
One of my favorite music zines. This issue includes interviews with Ignition, Swiz, Soul Side, Hogans, Heroes, Insted and Agnostic Front. The interviews are good and are acompanied by great photos. A lot of care and dedication go into this zine and it shows. Recommened.
P.O. Box 680 / Goleta, CA 93116

INCENDIARY #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A great new zine that has good interviews with Chumbawamba, Political Asylum and Oi Polloi plus well written articles concerning the ALF.
Boomtown Books / 167 King St / Aberdeen / Scotland

M-EXTAZ #10 / $3.00 ppd.
8 1/2 x 12 - glossy - 32 pgs. - French
Anbother great issue with Scream, Henry Rollins, Naked Raygun, Crash Box, Accused, Heibel, LWS and more. The layout is clean but interesting and is made up of a lot of photos and information.
3 Rue De La Pelouse / 93360 Neuilly Plais / France

HOOPA #2 / $1.o0 ppd.
8 1/2 x 11 - copied - 24 pgs.
Interviews with Fugazi (pt. 1), Knifedance, Hogan's Heroes and Amanda MacKaye plus reviews and some opinions. A good selection of interviews makes for quick interesting reading. In case your wondering, this is a Lehigh Valley hardcore zine.
c/o Sonny / 2870 Golf Circle / Emmaus, PA 18049

THORAZINE #2 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
A small second issue that has short interviews with Dresden 45 and Dead Horse plus reviews and photos. This zine looks good but could use more content.
8624 Hemlock Hill Dr. / Houston, TX 77083

THE CRIMSON GHOST #666 / $1.00 & IRCs
5 1/21 x 8 1/2 - copied - 52 pgs. - German
Loads to read if you read German. From what I can make out this issue contains an interview with The Undead, reviews, opinions and articles plus some stuff on splatter movies.
Alex Klotz / Hommerschen 2 / 5130 Geilenki / W Germany

MURDER IN SOCIETY #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
This is a compilation of writings by GG Allin. These "pieces" deal with shit, piss, fucking, hatred and general rebellion with a twist. Yeah, it's destructive, selfish and lives for attention.
P.O. Box 704 / Oaklawn, Il 60454

TRUST #16 / $3.00 ppd.
8 1/2 x 12 - offset - 68 pgs. German/English
Interviews with SNFU, Accused, Naked Raygun, Erosion and the Beatnigs. There are pages and pages of photos, reviews, local news (in English), articles and opinions. If you can read German then this is a must.
Salzmannstr. 53 / 8900 Augsburg / West Germany

ROGER MAG #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs. - French
Interviews with AMQA, Carcass, Negazione and Gorilla Biscuits. From what I can make out this is a pretty good zine that covers all different types of punk bands and makes room for a lot of opinions via reviews, editorials and comics.
Laurent Seiter / 11a Allee Spach / 67000 Strasbough / France

DEAD BUNNIES #1 / $1.50 ppd.
7 x 8 1/2 - copied - 12 pgs.
This is a "take apart flyer zine" which in this case means clip art posters held together by a paper clip. The art is mostly political and is very similar to Fuck Facts. Good idea!
15047 Pepper Ct. / Moreno Valley, CA 92388

BEN IS DEAD #3 / $1.50 ppd.
8 1/2 x 11 - newsprint - 24 pgs.
A interesting zine that comes out of Hollywood and has a strong L.A. personality with reviews of records and live shows, letters and opinions. This issue contains an article about skinheads (racist and anti-racist) where both sides get equal exporsure.
P.O. Box 3166 / Hollywood, CA 90028

THIRD RAIL #23 / 50¢ ppd.
7 x 8 1/2 - copied - 8 pgs
Quick reading of local music via reviews and photos plus poetry and opinions.
P.O. Box 472084 / Tulsa, OK 74147

RIPPING THRASH #4 / $2.00 ppd.
6 x 8 1/2 - copied - 32 pgs.
Interviews with Heibel, Inferno, Raped Teenagers and Rovsvett plus lots of show reviews, music reviews and scene reports. Great for those interested in European music!
c/o Steve / 25 Elms Road / Burton-On-Trent- / Staffs DE15 9AQ / UK

TAG #8 / $1.50 ppd.
8 1/2 x 11 - copied - 36 pgs.
99% skate news which means a bunch of pictures of people you don't know riding on curbs most of which look like they're posed. There are some reviews and local music news but mostly just silly photos and comments. Kinda funny if it's a joke.
Rt. 4 Box 586 / Ada, OK 74820

PSYCHOTRONIC #1 / $3.00 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
The main content is made up of articles, reviews and opinions centered around B movies, mostly gore types. The mag looks good and is interesting reading even if your not a diehard B fan.
341 E. 9th St. / NY, NY 10003

AGE HOME #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Fiction, poetry, art and opinions with rebellous spirit. there is a compilation issue availble for $2.50 ppd which includes 5 posters.
P.O. Box 1767 / Vasalia, CA 93279

OATMEAL #1 / $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
humorous clip art and comics on the level of "Satanic Skinhads For Lower Cholesterol" as one comic is titled...I laughed.
1300 Marne Dr. / Hollister, CA 95023

TIME TO UNITE #17 / free-50¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
Articles about animal rights, war, veganism and a good personal editorial about abortion from a firsthand account. Seventeen issues for free and going strong.
P.O. Box 6188 / Fullerton, CA 92634-6188

THE RAVEN #3 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
Interviews with P.E.D., Bowl Movement, The Dead Milkmen plus stories, reviews and opinions. The content is getting better but this zine could still use some help with layout which I'm sure will come with time.
P.O. Box 295 / Schertz, TX 78154

A NEW DIRECTION #2 / $1.50 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Free Will, Infest, Blind Ambition, United We Stand and Majority of One. Also included are loads of photos, reviews, animal rights info and an article questioning militant straight edge.
741 Confedation Dr. / Thunder Bay, Ont. P7E 3N6 / Canada

BURNING TODDLERS #5 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
A collection of fiction, art and humorus writings some which is pretty funny.
P.O. Box 56942 / Phoenix, AZ 85079

SEARCH AND DESTROY #4 / $1.00
8 1/2 x 11 - copied - 10 pgs.
This issue has an article about Unknown Aggressor, an interview with a dishwasher (pretty funny), local news, opinions and some reviews. Good reading.
P.O. Box 1033 / East Stroudsburg, PA 18301

WTTTD #12/#13 - $1.00 ppd.
8 1/2 x 12 - copied - 4 pgs. - Italian
Sadly this is the last issue of this zine as the editors are moving onto other projects. This one has an interview with Negazione plus lots of local news, photos and opinions.
c/o Tattoo Club / Via Torricelli 19 / 20100 Milano / Italy

SPIRIT OF YOUTH #1 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs. - English
Interviews from Extreme Noise Terror, Heibel and Wind Of Change plus lots of reviews and photos. Good.
Poste Restante / 1400 Yverdon / Switzerland

HOWL #2 / $4.00 ppd.
big - offset - 48 pgs. - German
Iterviews with the Cosmic Psychos, G.G. Allin, Das Damen, Fugazi and Jazz Butcher plus long articles, reviews, opinions and photos.
c/o Andreas Barth / Sitrulistr. 44 / 8000 Munchen 45 / West Germany

WRONG CONCLUSION #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A long interview with Jello Biafra and a short one with Moral Crux plus reviews and a lot of about GG Allin. Yet another zine with Charles Manson on the cover that makes about 10 in my collection all with the same photo.
217 Clark St. #4 / Bristol, VA 24201

ATTENTION #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs. - Japenese
Interviews with Instigatiors, Kina, Negazione and Political Asylum plus reviews.
Toshiyuki Hiraoka, 1474-5 Shimokurata / Totsuka-Kui Yokahama / 224 / JAPAN

I4NI #10 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Decent interviews with Agnostic Front, Bold and Judge plus reviews and opinions. There are lots of full page photos of bands further proof that this zine should go to offset printing.
7 Glen Clair / Trenton, NJ 08618

SLAUGHTER HOUSE #21 / free
8 1/2 x 11 - copied - 15 pgs.
Oh shit, another God zine. This deals with metal and some punk (there's an interview with the Lead) via reviews and info. There's a comic about a skinhead converting punks into believing in God and on the last page there's info about a local bible study class. At first I thought it was a joke but.....it's not.
21370 Pine Ridge Ave. / Apple Valley, CA 92307

CLASSIFIEDS 40 WORDS $2

SALE: BUTTHOLE SURFERS Cream Corn, Rembrant Pussyhorse, Hairway to Steven, Psychic Power. 2 for $12, 1 for $6.50 + $1 postage total order Radioactive Records, POB 1108, Kenosha,WI 53141.

RARE VINYL FOR SALE. Misfits Pink Legacy of Brutality. Only 16 made. Many more colored and autographed, Samhain, The Undead, Siouxsie, Alien Sex Fiend, over 600 on list. Send S.A.S.E. to S.A., P.O. Box 1132, Paterson, N.J. 07509.

"HYPERTHRASH" is a new compilation tape out of Denmark featuring only ultrafast tuneless thrash. Send demos if you want to appear on this tape. Free copy guaranteed for every contributing band. Write to: Kristian Kristiansen, Daamager 9, 6560 Sommersted, Denmark.

WANTED: record trade contacts especially from USA, England, Canada, Australia, Japan, Sweden. I need old and new stuff. Send your want/ trade lists to: Ari Heino, Box 545, 40707 JKL, Finland.

RECORD COLLECTORS! I still have first two Minor Threat 7"s, Randoms-ABLD 7", V/A What? EP, Battalion of Saints-12" EP, SOA - EP and more for trade. Need Teen Idles, G.I.-Legless Bull, first two Necros and others. Patrick Jonsson, Ekgatan 12A, S-59500 Mjolby, Sweden.

REBEL ORCHESTRA PRODUCTIONS needs material for an upcoming compilation (No More Censorship Defense Fund). Any interested bands please write: Jon Guse: 154 Antelope Street; Woodland, CA 95695.

TO THE FREAK who accused us of being Nazi's. Suck my shit! Your the narrow-minded garbage can. And, yes, I would love you to spew more of your tiny mind face-to-face. Until then; Fuck off!!! Infest.

CHAIN MAIL ACCESSORIES: belts, gauntlets, collars, coils, shirts and pants, all made to order. For more informaiton call 504-524-5903 or write PO Box 71993, New Orleans, LA 70172-1993.

POLITICAL ASYLUM from Scotland want to tour North America on their way to Anarchist Festival in San Fran. Summer of 89. Anybody out there that could help in any way? Please write: Al, 100 Russett Ave., Toronto, Ontario M6H 3M3, Canada.

"LISTEN TO ME" I'm looking for all sortsa Lazy Cowgirls paraphenilia...also people into trading tapes of live: Cowgirls, Early Meat Puppets, Rollins, etc. etc. write me: Andy, 500 W. Big Springs Rd., #359, Riverside, CA 92507.

PARNOID? MANIC-DEPRESSIVE? Epileptic? Obsessive-Compulsive? Agarophobic? Suicidal? Drug Addict? Hey, me too! Send $1.50 to Jerod Pore 1800 Market St. #141 SF CA 94102 for the latest issue of Poppin' Zits! Get all of the above and more!

SAMARX-TAPES is looking for bands who are convinced to be godlike and wish to be issued our international comp. tape. Send tape and a page of artwork/information/ whatever to: Samar Kraidi, Wupperstrabe 80, 5000 Köln 40, W. Germany.

VINYL WANTED: Anything from Radio Birdman, The Left Blitz; Saints 1st LP, Angelic Upstarts "Teenage Warning", Sham 69 7"ers. Cash or trade. Send list to Mike, 37 N. Mill Rd., R.D. 1, Cranbury NJ, 08512.

UP FOR BID: Misfits "Walk Among Us" on 2 red vinyl seven inchers. To the highest bidder or trade for any Whitehouse stuff. Write: Keith, PO Box 7150, Waco, TX 76714. In mint cond.

VIDEO TRADER looking for traders who film their own shows or have excellent quality recordings. I'm looking for old HC vids. Bad Brains, SSD, Negative Approach. I have filmed Slapshot, Agnostic Front, Youth of Today, Gorilla Biscuits, Mental Abuse plus Connecticut bands like Seizure, 76% Uncertain, Lost Generation, Sonick Plague, and much more. I will also trade vids for old HC records especially "Pay to Cum". I have audio tapes as well. Dave, 55 Elaine Rd., Milford, CT 06460.

MISFITS: "Hatebreeders Live", "9:30 Club DC", "Attitude", "Walk Among Us" 7 inch colored vinyl double pack, "Beware" 7 inch, CD album bott with pink cover. Send bids to Jay, 700 Commonwealth Ave., Box 1105C, Boston, MA 02215. Trades welcome, also. (617)375-8572.

POLISH VINYL- for sale or trade: "Armia" LP, Fala" comp. LP, "Jak Punk to Punk" comp. LP. Cost is $6.00 (US) per LP, all 3 for $15.00 (US). Send cash or trade list to: "Spiral Objective" PO Box 126, Oaklands Park, SA 5046, Australia.

WANTED: Abused "Loud and Clear" 7", Iron Cross "Skinhead Glory", "Hated and Proud" 7"s, Cause for Alarm 7", Bad Brains "Pay to Cum" 7", Youth Brigade "Sound and Fury" original version. Write to Greye/ PO Box 1383/ Lompoc CA/ 93438-1383. P.S.-Are there any open-minded, intelligent people in this town? If so, please write!!

I HAVE: SSD "Get it Away", "How We Rock", 7 Seconds "Blasts..." 7" (clear vinyl, cover, lyrics), DK's "Too Drunk" 7" (w/cover), Musical Youth-promo 7", Minor Threat "Buff Hall" 7". I will trade for S.H.A.R.P. patches, SSD "Kids..." DYS "Brotherhood", 7 Seconds "Skins..", A.F. "United Blood", Iron Cross, Y.D.L., Blitz, Antidote, American Oi!, all old and new straight edge. Brian/ 856 W. Broadway/ Red Lion/ PA 17356.

WANTED JAPANESE HARDCORE- Gism, both Gauze 12"s, Swanky's, Ghoul, Kuros ep's, other Japanese stuff. Will buy or trade. Have Big Black "Headache" special edition, Sealed Misfits "Walk" original and more. Ken, 900 13th St., Apt. C, Tuscaloosa, AL 35401.

I AM PUTTING TOGETHER a comp. tape to be released in mid. March. Bands wanted, send demos, lives and or other unreleased stuff along with lyrics, pictures, etc. All bands on tape will get a copy. Write to: Steve, 812 Osage Ave., Melb., FL 32935.

DESPERATLEY WANTED: X Ray Spex "Germ Free Adolescents", any Slits, Poison Girls, DYS "Brotherhood", Minutemen "Joy", Underdog 7". "No Nazis!" 25 band comp out soon, includes Yeastie Girlz, MDC, Inside Out. Anthony Williamson/ 3120 Bloomfield Lane, Apt. #1011/ Auburn Hills, MI 48057.

THANKS to those who made my visit possible. Ronda, Mykel in NY; Tim in SF; Ron in Canoga Park; Sunny and Havie in Hollywood, Mike and Chris in Pasadena, Sean and Bryan in Orange County. Enrico c/o Walter Mochi, Viale Carducci 38, Livorno, 57124 Italy.

PLASTIC BABY has compiation tapes, zines, Point of Conception demos ($2 ppd.), and other stuff. For info, send a S.A.S.E. to)M. Ferraro) Plastic Baby Prod., PO Box 126, Port Hueneme, CA., 93041, USA. "Deception is invited by apathy"

HEY!! I NEED BANDS to appear on my next tape compilation. Please send lyrics, info, graphics, etc with your tape to Darko Mile, Kirchgasse 7, 8203 Schaffhausen, Switzerland. All bands on the tape will recieve a copy. P.S. I'm looking for a Siege tape in good quality. Please get in contact. Thanks.

AUDIO AND VIDEO of Bad Brains, Motorhead, Ramones, The Sex Pistols, Slayer, Metallica, AC/DC, Guns n' Roses, Iron Maiden, The Cult. Send for free 5 page list. Albert, 3450 Dawn Court, Lake Mary, Florida 32746. (if possible send list)

FAMOUS HARDCORE OF PUNKLAND is the best goddamn fuckin' fanzine in the whole goddamn fucking world!!! $1.25 ppd payable to: Craig Hill, POB 361343, Milpitas, CA 95035. Outside US/Canada add $1.60 foreign airmail postage. No checks!!!

? VERMONT HARDCORE ? It's Rapid Fire Magazine: Vermont's HC Punk zine. Issue #3 Sex Pistols, Headlock interview. $1.25 Bands, Fanzines: trade your material for RFM! Send records, tapes, zines, video, cash donations to: RFM RD #2 Box 3370, Bristol VT 05443.

WANTED; FRONT LINE ASSEMBLY: "The Initial Command" LP (KK Records, Belgium), State Of Mind CD (Dossier Records, Germany). Also other rarities, comps, demos, by Skinny Puppy or Front Line Assembly. Todd Zachritz, 1401 Fuquay Rd, Evansville IN 47715.

BCT'S 2nd AUCTION kills debt, thanks. Old mail to chrisxbct mainy unanswered, please write again if necessary. Live/demo tape trades finally finished. Thanks for your patience. Christopher & Chrisrat now doing BCT, whew. PObox 16205, San Diego, CA 92116.

DESPERATELY WANTED: Mortimer Coil/ Misfits split 7". Will pay up to $100 for it or I will trade Bad Brains-Pay to Cum 7" with autographed sleeve. Please write: Anthony, PO Box 151244, San Diego, CA 92115.

UP FOR SALE or trade: Misfits-Bullet 7" ep (on black vinyl) this is an original on Plan 9 Records. I also have Big Boys-Frat Cars &'. Send your bids for the records and/or trade lists. Anthony/ PO Box 151244/ San Diego, CA/ 92120.

CAPITOL PUNISHMENT T-SHIRTS $10ppd. New! "Glutton For Punishment" 7" EP, "Two Party System" 7" EP, "Slum With A View" LP, "Putsch" LP. 7" $5ppd, LP $10ppd. Cash or MO's to Dale Stewart/ 1729 E. Belmont Ave/ Fresno, CA 93701 (209) 445-0838.

CLEARANCE ON 7" COLLECTION. I have official repress of A.F. "United Blood" on colorec vinyl (not bootleg) send me your list and I, mine. John G., PO Box 20114, Tompkins Sq. Sta., New York, NY 10009.

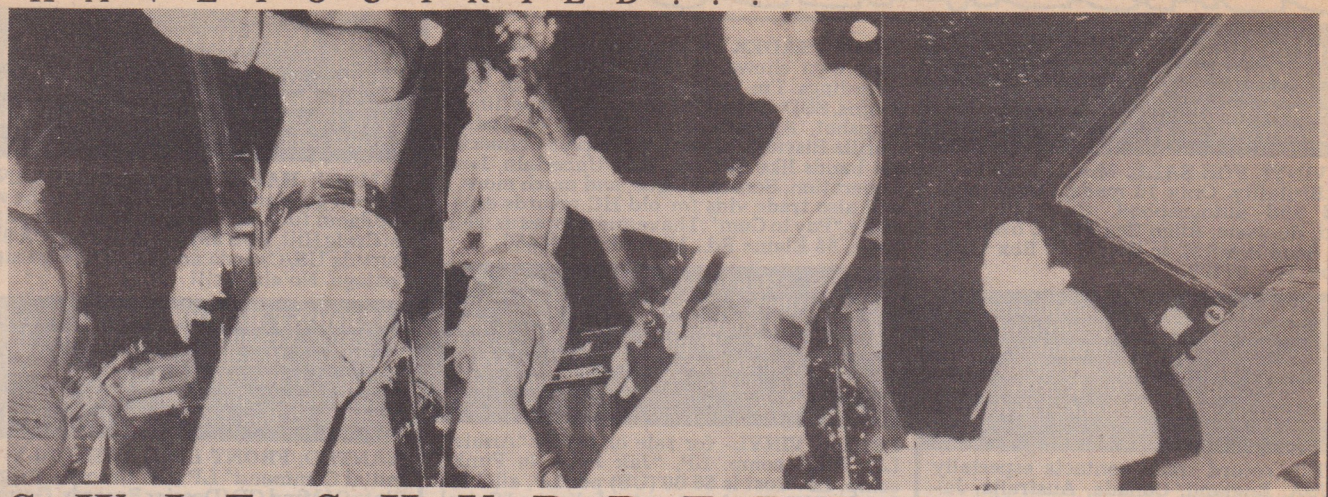
DO YOU HAVE: Social Unrest-Rat in a Maze, Bad Religion-7", Poison Idea-7", FEAR-Fuck Christmass-7", or Livin in the City 7", A.O.D./ Bedlam-split 7"? Will pay or trade: Bob, PO Box 4641, Chatsworth, CA 91313.

PRODIGY FANZINE needs contributions from worldwide. Especially need scene reports, band bios, (w/pictures). And tapes, record, etc. to review. Also trade tapes and buy or trade records of early international punk prodigy/ 1129 N. Spring Garden Cir./ Raleigh, NC 27603.

BURNT OFFERING funzine #2 interviews with Dissent, Confrontation, plus reviews, opinions, send 50¢ or 2/ 25¢ stamps or trade with your zine! Derek Turner, 20871 Glkencairn Lane, Huntington Beach, CA 92646. Looking for demo tapes to review for issue #3!

FOR SALE/ TRADE: Crowd "World Apart", Chrome "3rd From the Sun", Really Red "Rest in Pain", Germs "Rocknrule", Contractions "Something Broke", Avengers clear red vinyl, Flipside 10th anniversity issue. Would like Avengers/ Souxsie boots/ rarities, Vice Squad, nonbonehead Oi!, Ramones, old punk zines (Flipside, Slash, etc.) or just send trade list to Dave H, PO Box 2256, Danville, CA 94526.

HAVE YOU TRIED . . .



SWIZ • SHUDDER TO THINK

WOULD YOU LIKE...

Soul Side *(first lp)* - A
happy GO licky *(live ep)* - C
Swiz *(first lp)* - A
Outcrowd *(first lp)* - A
Shudder to Think *(LP)* - A
Sammich T's *(L or XL)* - $8

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PO BOX 32292 WASH DC 20007

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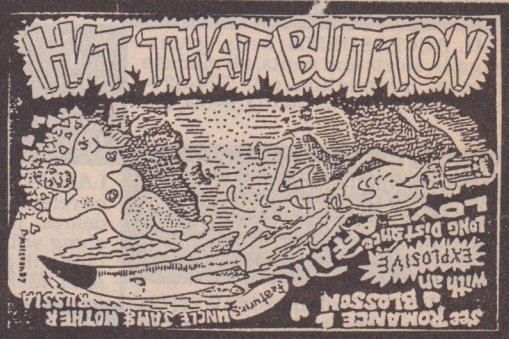

ALL FLUSH COMPS
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FPC 002 "ATTACK OF THE REAGANIODS"
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CLASSIFIEDS 40 WORDS $2

HEARING IMPAIRED demo available finally. Only $5ppd. I like the band so much that I placed this ad without them knowing it! You'll love the demo too. It is worth it, definitely! Write Hearing Impaired/ P.O. Box 575/ Dracut, MA. 01826.

PLEASE, all real Gotho/ death punks write me! I dig Sex Gang Children, early Christian Death and Rude Peni etc. No Macy's fashion kid, black-clod, disco, Cure freaks. No metalheads either. Bon Smyth/ 280 Pearidge Rd./ Canton, Georgia 30114.

LOOK AGAIN FANZINE is seeking bands who need coverage from any area of the world. Please send any demos, etc. Also, any zines, labels, anything, who need to advertise, need exposure, etc. We are willing to print almost any bios. Send for ad rates, too. Jonah Jenkins/ 27 Page Rd. Apt. 4/ Litchfield, NH 03051.

BAND VIDEOS needed for Cable TV show to air in St. Paul - Mpls area starting as soon as I hear from some of the big underground lables. Send live or concert. No Hoax! This is real! Send to Sub-Mission Live!/ PO Box 6824/ St. Paul, MN 55106.

14 EYELET, cherry red, Dr. Martens, size 8, up for sale. Brand new, only worn twice. They hurt my god damn feet. $75 if you can drive to pick 'em up $80 thru mail. Cash up front, no checks or money orders please. Hurry 'cause I need new shoes bad. Write to Dale/ 166 Dewey Ave./ Newbury Park, CA 91320.

FORCED DIAPERS, REGRESSION, infantilism is what I like. Photos of bands in diapers (Replacements, Red Hot Chili Peppers?) wanted. I would like to hear from like-minded perverts. Mike Aguilar/ 1630 N. Main St. #250/ Walnut Creek, CA 94596.

HAVE: Adolescents "Welcome" (no p/s); Discharge "Price Of Silence"; Minutemen "Beanspill"; CCM "Furious Party" 7"; U.K. Subs "Teenage" (pink) 7". Want: Damned 7"s from 77-88 esp "Love Song"; U.K. Subs "Shake Up" and "Magic Ep"; Fear 7"s; Descendents; early DOA and Ramones 7"s; DK "California Uber Alles" original. Bob/ PO Box 4641/ Chatsworth, CA 91313.

DISTRIBUTORS: xeroxed 40+ pages, tri monthly fanzine needs distributors (alternative bookstores, record labels and stores, mailorder companies, and individuals). Our fourth issue will be out soon with the Happy Flowers, Culture Shock, adn Agent 86 and much more. Please write for a sample to Mike Farrel/ PO Box 711/ Salem, VA 24153.

SAN FRANCISCO AREA bands: Experienced sound engineer will mix your live shows. I know my stuff and will work with you to improve your sound. I care about music and take it seriously. Call me for more info. Bob (415) 863-3548.

NEW ROGER DIARRHEA. The story of New Roger. A scary story with scary music. Weird as shit acid stuff. Comes with a story and picture booklet. Only $2 from Dave/ PO Box 2143/ Stow, OH 44224.

SOCKEYE sockeye sockeye sockeye sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey sockey. 24 song tape is $3 or the new 13 song tape for $2. PO Box 2143/ Stow, OH 44224.

WORDBURGER ZINE available for $1.00 ppd. Comics, facts, opinions, stickers, interview! I will be in Germany, Holland, France, Britain, Italy. Am a veggie, artist, bassist, skater. Boris/ 325 Douglass, S.F./ CA 94114/ USA . Oh yeah, that's this summer! P.S... Zine needs contributions.

HC STRAIGHT EDGE skin into all S.E./ Posi HC wants to write to you, but can't because I don't have your address! No nazis, artsie fartsies, punk rocking anarchists (please). Lashtal/ 6850 W 14th ct. apt. #15B/ Hialeah, FL 33012. Into controversies!

WANTED: PERSONALITY CRISIS "Creatures For Awile" LP, Red Tide "Kelp & Salal" EP, Unwanted "Shattered Silence" LP, Sons Of Ishmael 12", No Means No "Dad" 45, & other Canadian HC. Also Stiff Legged Sheep EP. Trades & tapes OK. F. Manley/ PO Box 388/ Station H, Montreal/ Quebec H3G 2L1/ Canada.

EXTENSIVE COLLECTION of studio/ live, audio/ video tapes of Dylan, Springsteen, Alice Cooper, Stones, Pink Floyd & others. Trade for Keith Richards 1988 tour tapes, baseball cards, baseball memorabillia, CD's. SASE: AMAV-X/ PO Box 26201/ Fraser, MI 48026. (312) 842-0896.

RECORDS FOR TRADE: MX-80 rare first pressing on Barbecue Records, not Gulcher which was the second pressing. Flag Of Democracy, second pressing "Love Songs" EP #74 out of 100, gold vinyl. Very rare!! Big K. Sims/ 316 West 5th St. #305/ Newport, KY 41071.

PUNKS GO TO COLLEGE too! I am a female college student whose home base has been relocated from Nashville, TN to Worcester, Mass. Since moving, I've been at school the whole time and it recently occurred to me (while sitting on my bum all X-mas break) that I don't know a single goddamned person here! If you live in the Worcester/Boston area and would like someone new to hang out with, write to me at school and I'll write you back. My favorite groups are Cocteau Twins, Big Black, Bad Brains and the Cramps. Write to: Mari Elliston/ Box 80/ Collins LLC/ Bloomington, IN 47406. See you this summer.

HI! 21-YEAR OLD male seeks correspondence with anyone. I'm into punk, (left) politics, feminism, industrial music, 'zines, your "scene" or anything else. Also "just beginning to tape trade". All letters answered. Thanx for the letters and stuff Sue, Theta, Steven, Tibor, Sharon, Bobbi, Bleu, Lisa, Rebecca, Jagger, Catsplatter, Boris and Chris. Keep 'em coming to: Patrick Dunn/ 35 Clement St. 1st fl/ Worcester, MA. 01603.

UP FOR SALE: Avengers "We Are The One" Controllers "Neutron Bomb" Dils "Class War" and I Hate The Rich" DOA "The Prisoner" Germs "Forming" Lewd "Kill Your Self" Mary Monday "Punk Jacket" Pagans "Street where..." Vile tones "Look Back" and "Screamin' Fist" Weirdos "Skateboards From Hell" X "Adult Books" Cheetah Chrome "Wanna Die" Much More Available. Trades for G.I., Minor Threat, SOA, Nip Drivers possible. Tony Salerno/ 3521 S. Kenilworth/ Berwyn IL 60402.

STATE CONTROLLED. Required good U.S./ U.K. hardcore/ thrash bands for debut LP release. Please send unreleased demos plus info. and pics. to: State Controlled/ 147 Lordship Rd./ London N16 5HF/ England.

WANTED: Live recordings of Bad Brains, Subhumans (UK), Misfits, Scratch Acid, Wipers, Rudimentary Peni, Naked Raygun, Y.D.I., Diamanda Galas. Have lots to trade. Write to: Vantomme Martin, 2 Noteboom Laan, 8500 Kortrijk, Belgium.

TAPE TRADERS looking for anyone to trade with. I'm mainly looking for live COC, No Labels-demo, Joy Division-live, Christian Death-live, Crucifix-live, Crass-live, or just about anything. Write: Cris Self, 6300 Wailes Ave., Norfolk, VA 23502.

THE HORROR #4 With Moral Crux, Pagan Babies, reviews, comics, and other cool stuff! $1.00 ppd. Bands send tapes for future tape compilation: Hardcore/ Punk, Industrial/ Experimental. Write to: the Horror, c/o Terry Bishop, 2177 Stewart Drive, Hatfield, PA 19440.

ATTENTION We are the Blebs! We know where you are, you can't hide from us! So buy the new Blebs "MTV Superstar" tape now! Send $3.00 cash + 2 stamps to: Blebs -PO Box 23, Harrington Pk., NJ 07640.

MYKEL BOARD: Happy anniversary! 1 year ago we were united in righteous scan-itude by beloved father Bob Stupak. This past year has been the cheapest one of my life...See you in New Orleans. Mz.L. P.S. Anyone reading this-if you think you'll find out what this means-You're wrong!!

ELLEN INGER- Despite the creamed corn, really enjoyed the flowers and warmth. Truly wish to see them grow in the future. Keep healthy and human. Your friend, the man from the Malagasy Republic.

THORAZINE #2 out now w/ Dresden 45 and Dead Horse $1 post paid. Thorazine also plans to do a comp. tape of hardcore/ thrash/ industrial/ whatever bands. Send material or contact: Thorazine/ 8624 Hemlock Hill Dr./ Houston, TX 77083.

PEN PALS WANTED. I'm into almost everthing from: 60's garage punk to 80's HC/ noise. I would like to hear from anyone from anywhere. Please write to: Gary, 36 Bannerman St., Wavertree, Liverpool, L76 JP, England. P.S. Anne from Columbus, Ohio, please write me. I lost your address.

BANDS WANTED! for interantional compilation tape (released by "Hardcore/ Independant Globally" zine). You'll get free tape+info to: Erik Teunissen, J.V. Malesteinweg 21, 3851JW Ermelo, The Netherlands. Only bands with doubtful lyrics will be refused!

IF YOU'RE BORED of the stereotypical kind of hardcore and bullshit heavy metal attitudes, here's the answer to all your problems. Unborn-SF: made in Finland 7" EP. $5.00 ppd. All over the world airmail from: Jukka Sateri, Vrsk 46 A 3, SF-11310 Riihimaki, Finland.

FLESHBATS "PURE FLESH for Stomach and Mind" 7 song cassette. Refer to issue #64 for review. $4.00 ppd. send to Fleshbats, P.O. Box 1849, Dayton,Ohio 45401.

GODSEND #8- Animal Liberation Issue. Percentage of profits go to P.E.T.A. Included are editorials, poetry, art, plus redneck assholes, Bluck interview, alternative record collector's contact list, more. Just $1. Write: Godsend c/o Todd Zachritz, 1401 Fuquay Road, Evansville,IN 47715.

RECORD AUCTION: 1000 rare punk + early wave 7"s (mostly British pre '81 stuff) + LPs (international 77-89). Send S.A.S.E. for a list to: Sandra Mürau, Im Moore 8, 3000 Hannover 1, W-Germany.

THRASH FROM THE CORNBELT- pure power, guaranteed to kill. Flesh and Blood 8-song tapes $4.00, t-shirts $6.00 to Bob Tyler, 215 Ronalds #4, Iowa City, IA 52245.

SALE/TRADE F.U.'s (Kill) Tal Falco 1st (U.S.), Stalag 13 (Control), Minor Threat (Out) 1st pressing, Eater (the album), Decry (Falling), Man Sized Action (Clausterphobia) Cramps Can? (45 Yellow), Really Red (1st 45) Want: Perubu, Necros, older D.O.A., older Minneapolis, Funstuff, 60's punk, Jazz and blues Paul Arvilla, 202 3rd St. N Apt #9, Virginia, MN 55792.

CLASSIFIEDS 40 WORDS $2

CONFLICT FANS, write to me. I'm interested in writing to fans everywhere, from California to England! I also like: Rudimentary Peni, Crass, Oi Polloi, The Oppressed, Final Conflict, bunch of New York stuff, and more. Write to: Dean, 18401 S. Mariposa Ave., Gardena, CA 90248.

VHS VIDEOS FOR TRADE + SALE. I have hundreds of rare punk, hardcore, newave, thrash metal, and horror movies. Nick Anarchie, 132 West 24 St., Box 418, New York, NY 10011.

THE UNITED UNDERGROUND compilation tape contains 90 minutes of music from 20 United States bands such as No Fraud, Bulimia Banquet, Majority of One, IGD, Aware, Malicious Grind, Affirmative Action, Peer Puppet, Suburban Uprise, All Rights Reserved, Revelation, Dirge, Vengeance, Tyrannicide, Decon, Havoc, Goatlord, Transgressor, Giornesto, and Insecticide. 90 minutes/ 37 songs/ 20 bands! All for just $4 ppd. (USA), $5 (surface) and $6 (airmail). Cash only! Mosh Frog Productions/ PO Box 461/ Bellflower CA 90706.

SEVEN MINUTES OF NAUSEA the debut EP "Our Culture is Boring" is out now. Just 336 songs in 13 minutes (33-1/3 mph) of the World undisputed Nauseous Band!!! Under our noise punk will never die!!! Price 4 U.S. dollars worldwide, ppd air. Matthias Weigand/ Dresdenerstr.30/ 5400 Koblenz 1/ W. Germany.

I'M LOOKING FOR BANDS who have something interesting and intelligent to say to be on my comp tape. The tape will include a booklet with band info & lyrics, and will be sold for as cheap as possible. Send example (with lyrics!) or write for more info if interested. (Please! Convince me that all the interesting bands in the world aren't already on Dischord Records!) Four-Eleven/ P.O. Box 3891/ W.C., CA 94598.

18 YEAR OLD travelling to London from about April 6 to May 19 needs places or people to stay with from 1 night or more, addresses of clubs and record stores also transportation, will help with £. Into Conflict, Crass, Flux, etc... Mike/ 1632 W. Madison/ Montebello, CA 90640.

THE NEW ANARCHY mailorder catalog will be out soon. If you would like to be on our mailing list please write Anarchy Records/ P.O. Box 1472/ Taylor, MI 48180.

VIDEOS FOR SALE: Sex Pistols "Great Rock and Roll Swindle" $20, Misfits Live $15. Please add $1.50 P&H per item. Available on VHS only. Make checks payable to Dean Carls. Anarchy Records/ P.O.Box 1472/ Taylor, MI 48180.

AUCTION: Some very rare titles like Bad Brains 12", SSD "Kids...", Jerry's Kids 1st LP, Misfits, Germs, Poison Idea "Record Collectors...", Necros "Conquest...", F.U.'s "Kill..." etc. Send stamp for list if possible. Fetal Pig/ 1402 Edgebrook Dr/ Garner NC 27529.

STRAIGHT-EDGE SKINHEAD seeking correspondence with anybody, any age, any sex, any lifestyle. In short, if you read this write me. Cool. Danny Kimmel/ 628 Hope Avenue/ Orwigsburg, PA 17961

HELLO LONDON! I will be heading out to London during Spring break (March 22- April 3) and would like to meet new people and make new friends to help show me around and go to shows with. (Please write soon?) I would also love to hear from anyone wishing to write and make a new friend! I listen to all types of hardcore as well as other types of alternative/ progressive music. TANX. (No racists, please) (If age really matters to you I'm 17-18) James/ 920 Worcester/ Westchester, IL 60153.

AVAILABLE: TT-TASK "Suicide", 4 track ep ($3.50), Cosmic Wurst - 3 track ep ($4), Stalag 17/ Irah split-ep ($4), Schweinepest "Wir Wollen Leben" ep ($4), Screaming Foetus "Living in Azania" ep ($4.50) and Powerage "The Last Dove" ep ($4.50). Post-prices followingly: 1 ep-$2, 2-3 ep's-$4.50, 4-6 ep's $7. Payment in cash or IMO. Address is: SHJ records c/o Risto Eronen/ Koivumäki/ 58920 Kolkontaipale/ Finland.

THE HIGH COST OF THE CROSS zine #2. Interviews with Culture Shock, Pissed Happy Children, Swiz, Vomit Launch and more. 32 pages for 75¢ PO Box 12005-632/ Bakersfield, CA 93309. Check reviews in MRR #68. Contributors are extremely welcome!

NICOLA - Peace and Love - Pacific to Atlantic. To come... the streets of San Francisco, Bad Religion, Gilman Street Warehouse, and thrift stores on Haight. Here's to years of friendship and all those memorable times we succeeded in having. Kathy Love.

7" PLS: SAINTS "Know" French, Undertones "Teenage" Dutch, Ramones "Sheena" German, Dickies "Nights" Portugal, Generation X "Your" German, Misfits "Evil" green, Young Canadians "Hawaii" with 7". US & foreign HC & more. Trades preferred. John/ PO box 23184/ Seattle, WA 98102.

"NOTE FOR NOTE... I'm pretty pissed off about it." - Ry Cooder. Note for Note Magazine, 2646-1/2 Griffith Park Blvd. L.A. 90039; $6 one year subscription, $2 per issue. Back issues: Bo Diddley, Dylan, Dead, Chili Peppers, BOC - please specify. Thanks.

PICS / INFO / ARTICLES / newsclippings / etc. on: mass murder, Manson, torture, executions, assasinations, sex crimes, mind control, suicides, cults of violence, massacres, famous murderers (past and present) death and so on is needed for upcoming publication. Please send to: Am-Ni/ 15 Emerson Hill Dr./ Markham/ Ontario L3P-7E5 Canada.

I KNOW YOU ARE OUT THERE..... somewhere. Anyone who has more than three brain cells please write this boy. Into lots of nifty HXC. Nazis need not write, just go die. Kaplan/ 222 Royal Palm Blvd. #204/ Charleston SC 29407.

WANTED!!!! please?—Husker Du Everything Falls Apart; Bad Brains Pay to Cum; DRI-Violent Pacification; Ed Gein's Car-Braindead Baby; DC-3 The Locust; This is the Dream; V.A. Desperate Teenage Lovedolls Soundtrack; Saint Vitus- ANYTHING. Kaplan/ 222 Royal Palm Blvd. #204/ Charleston SC 29407.

THE WHAT'S THE POINT compilation tape contains 60 minutes of music from 12 Southern California bands such as United We Stand, Back To Back, Hard Stance, Walk Proud, Straight Arm, Misguided, Active Response, Reason to Believe, Infest, Second Thoughts, Labeled Victims, and Malicious Grind. 60 minutes/ 33 songs/ 12 bands/ plus a 16 page lyric/info booklet! All for just $4 ppd. (USA), $5 (surface), and $6 (airmail). Cash only! Mosh Frog Productions/ PO Box 461/ Bellflower CA 90706.

FREE PEN PAL & tape trader ad space (60 words) available in Team Troll magazine. Also any contributions appreciated: poetry, art, zines & music for review, etc. Free copy in return! 609 N. Belmont Ave/ L.A., CA 90026 USA.

COMIC BOOKS NEEDED for review in Team Troll magazine. If you can help us out by sending a copy, you'll get a free copy of our zine in return. Please write to: Tony c/o Team Troll comix dept/ 3126 Patricia Dr/ Pensacola FL 32506.

FREE CLASSIFIED AD SPACE to anyone that's incarcerated. Also, scene reports needed with pix if possible. And to everyone that helped with OffBeat 1 & 2, Thanks! I truly appreciate it! Team Troll c/o Gamiel/ 609 N. Belmont Ave/ L.A. CA 90026.

MY COMP, "As 1988 Comes To an End," is still in the works, due to job and holidays. So any band still wanting to be on please send demo w/lyrics, info & photo. Any contribution arriving after I've finished will be used on future comps. Bands contributing will receive free copy. Thanx to the bands who have replied. Darrell Ritz/ Rt. 4, Box 422/ Crestview, FL 32536.

FOR SALE: Minor Threat both EP's+"Out..." first pressing, Gov't Issue "...Effort" (black+clear)+"Boycott...", Faith "Subject..." (blue), Negative Appraoch 7", D.Y.S.-"Brotherhood", F.U.'s "...America", C2D 7", Necros "Conquest...", 7 Seconds "Skins...", Undead both 7", Misfits "Evilive" 7", Poison Idea 12" (red), Th'Inbred 7", Gang Green "Sold Out", Dickies "Nights in..." promo, Prevaricators 1st 7", Stretchmarks 7". Make offers. Send Stamp for quick reply. Tracy Paine, 522 Kurtz St., Catasauqua, PA 18032

GUITARIST-Looking to start or join Lehigh Valley, PA area band in need. Call Tracy at (215) 264-3671...Where the hell are all you L.V. people???...Word Made Flesh R.I.P.

NO APPARENT REASON complilation cassette, featuring: The Raid, Mass Confusion, Hungry Trolls, Impetigo, Casulty, Skitzo, No Ones Allie, and 15 more bands! 90 minutes. $4.00 ppd. Send to: Dave Durham, 16550 Cederama, Mt. Clemens, MI, 48044

USED PUNK/ HARDCORE records for sale. Some rare, some not. Some extras or stuff I don't want. Sen S.A.S.E. for sale list to: Tim Welsh, PO Box 446, South River, NJ 08882.

FOR TRADE: Chronic Sick-12", DYS-Brotherhood, Together 7" comp, Sham 69 7"s, Germs-What We Do..12", Cheetah Chrome Motherfuckers-1st 7", & more. Wanted: Koro-7", Antidote-7", AOF-Wait 7", Project X-7", Personality Crisis t-shirt. Send lists: Grant Dow, via Collinetta 10, CH-6612 Ascona, Switzerland.

JUST 'CAUSE fanzine out soon!! Ints w/ Immoral Discipline, Our Gang, Head-On, and more! Write for info c/o Bunky Murphy, 840 Bridge St., Phila, PA 19124. All letters answered!

DISARRAY fanzine-ish #3 out now! Keep in Mind, Lärm, Verbal Assault, and all o' that other stuff! See ad this issue! Write: Tom McCarthy, 6222 Tabor Ave., Philly, PA 19111. Contributions always welcome

ASSAULT With Intent To Free fanzine issue six out now. Interviews with Underdog, Transgression, Oneway, and more. Reviews, photos, opinions, info on your new president, and more! All for $1.50!!! Why wait any longer? 131 Lakeway Drive, Oxford, MS 38655.

WANTED -Bad Brains, Cromags video by Envision, and Skinhead, a book by Nick Knight (Omnibus Press). I'm also looking for someone to tape Iron Cross for me. Norman L. Decindis, 302 Beatty Rd. Media, PA. 19603.

WANTED- All EP, LP from Septic Death, Youth of Today, Minor Threat, Negative Approach, Misfits, Broken Bones (EP's), Youth Brigade, all from Revelation Records, Metallica (EP's exclusively), and other hardcore, thrash EP's and LP's. Please send me your list with price (postage included) to: Le Belleguy Yannick, 6 Allée de L'Ermitage, 93 340 Le Raincy, France

CLASSIFIEDS 40 WORDS $2

FACELESS CRIMES compilation cassette featuring: Just Cause, Expatriate, The Nids, Toxic Avenger, Killercrust and eight more bands! 60 minutes long. $3.00 post paid. Send to: Dave Durham, 16550 Cederama, Mt. Clemens, MI 48044.

ALL BANDS TOURING THE MIDWEST. I can set you up an all-ages show in Shawano, which is located in NE Wisconsin. Money is negotiable. If interested call Chris weekdays after 4pm. at 1-715-526-6657.

LAST ISSUES JSTapes ad shoulda said that half of all proceeds will go to John Brown AntiKlan League. Bands of all genres send tapes, lyrics, info, graphics, etc. , to JST PO Box 2256, Danville, CA 94526. You'll be glad you did.

WMHC - ANYONE that was or is involved with the hardcore scene of Western Mass. that has old zines, demos, flyers or the "Deep Wound" 7" please contact me. Zines I'm looking for: Fighting Chance, Withdrawal, Over The Edge, Savvy, Growing Concern, Death Imagery. Bands I'm looking for: Gray Matter(not DC), Black Xmass, Crippled Judgement, All White Jury, Catharsis, No Preservatives, more. If you have any information leading to their discovery, please contact Mark D./ PO Box 990/ Southwick, MA 01077.

PLEASE SEND INFO or obscure articles or bootlegs of these 3 bands: Wipers, The Red Rockers, and Rat-at-Rat-R. I'll pay. I'm also interested in wierd pen pals. Po Box 7077, Forest Park, Ill 60130.

LOOKING FOR early releases by Inferno, Chaos UK, Rattus, etc. Tapes are fine, but if you can sell them please send the prices. Looking for vinyl here: Depression "Money Chain" EP, Generic/ Electro Hippies split LP, Deviated Instinct 7" live: Christ on Parade, Icons of Filth, Discharge, Italian and Swedish bands. Tape traders write if you fall into this category. L.J. PO Box 87, Rotterdam Jct., New York 12150 USA. No creeps! If you're into just writing, please do so! Peace.

HARD MUSICAL BITE fanzine still has issue #4 available for 60¢ plus 39¢ postage. It contains Social Unrest, Half Off, Lookouts!, The Mr. T Experience, Isocracy, opinionated articles, plus more! Hard Musical Bite, PO Box 23, Millville, CA 96062, USA.

SHARK ALERT 20 page booklet of poetry and art $.50 and 1 stamp from Eric Keenan/ Stalker Rd./ Macedon, NY 14502. "When we die, we will be dressed up in fancy clothes and rested atop a giant's wedding cake".

NUISANCE WANTS TO TOUR California this summer. We need your help. Interested people who would love to book a new band, please contact us. We have tapes available and play for cheap! PO Box 14712/ Santa Rosa, CA 95402. (707) 527-7620.

DAN FROM PSYCHO SIN has a new tape out called "This Land is Indian Land" the cost is 2.00. And stickers are free with every purchase. The address is 399-7th St., J.C., NJ 07302.

WANTED: Anything of Septic Death! flyers, 7", 10", etc. Also I do a zine called Who Cares! For copy send $1. Bands write and send demo! Lance Christman, 110 Woodview Drive, Horseheads, NY 14845. USA.

BUNKER SLUTS NEEDED- Send polaroids to the Divorced. Everybody send $5 now and get "Wife's a Bitch", the debut cassette from the Divorced. Includes: "Road Kill", "Dumpster Baby", "Industrail Pipeline", "Air Show Disaster". Po Box 743, Suffield, CT 06078.

FOR TRADE: "Bullet"-Misfits 7" "Something Better Change"-DOA 12" (w/insert), Tesco Vee Experience 7" (Forced Exposure), Earcom 3 w/Middle Class 7", etc...Wants: Jerry's Kids (Austin TX) 12", I love Livin in the City-Fear 7", My Dad's a Fuckin' Alcoholic-Frantix 7", 1st Necros, 1st Fix etc.. Send trade lists to Jimmy, 419 19th Ave., E. #20, Seattle, WA 98112. (206) 328-6530. Enclosed is $3.00.

STAGE DIVE RECORDS mail order and store. Used and new punk rock records. Give me a call, maybe I've got that record you're looking for. Hours: noon 'til 6PM, Mon thru Sat. Stage Dive Records/ 1729 E Belmont Ave/ Fresno, CA 93701/ (209)445-0838.

DO YOU REALLY want to push your life aside, work for "The Man" and let the deathculture take control? Then don't. Join our Tribe/ work underground fulltime. No skills, $, stuff required — all skills, $, stuff welcome. Zendik Farm 619-766-4095.

LOOKING FOR a few records- AOF "Wait" 7", GI "Make An Effort" 7", FU's "Mi/ America" LP, Fuckups "FU 82" 7", Lost Generation "Never Work" 7", Necros "Conquest For Death" 7"&12", Freeze 2nd 7", Black Market Baby 7", "Senseless Offerings" LP, Agnostic Front 7", Iron Cross 2 7"s, Cause For Alarm 7", Jack Tragic and The Unfortunates "I Kill Hippies" 7", "Your Funeral" 7", Old Ct. hardcore and punk, and finally the No Core 7" comp. w/ COC, No Labels, etc. Will pay good $ or trade. Write: Mark D./ PO Box 990/ Southwick, MA 01077.

MOUSE IN MY SCROTUM Wanted: Trade hardcore/ punk flyers. For every flyer sent you'll receive different ones back. No minimun or maximum. Also sent artistic ideas. Enjoy PTV? Write; Chris/ 7051 Dolphin St./ Niagara Falls Ont. 12E 6Y3/ Canada.

RED ARMY, Brand new New Orleans hardcore band, needs contacts and gigs in LA., TX., MS., AR., FL., preferably all-ages venues. Will book gigs in N.O. in return. Contact 6065 Annunciation, Apt. A/ N.O., LA 70118 or (504)899-9305. Thanks!

U.S. MARINE soon to get out. Need help to look for Mary Ellen's (Okie Dog's) of Santa Monica. Get out late June or early June 1989. Write: PFC Williams Jay A.; causal section; M.C.S.F. Bh. Pac; naval station, Mare Island; Vallejo, CA 94592-5022 or Jay A. Williams; (Round Table); 25425 Fay St., Moreno Valley, CA 92388.

NEED A GIG? Touring? Wanna play our 'Nation's Capitol? Give No Scene 'Zine productions a call if you would like to play at The Safari Club in Washington, D.C...Ask for Pam or Shawna. (703)273-7351. Or mail in those demos first to: 11105 Cavalier Ct., Apt. 9A, Fairfax, VA 22030.

SATANIC MALFUNCTIONS "Hellbound" 28 song LP £3.25(UK), $7.00(Foreign). Also available S.M./SM 70 10 song split EP £1.00(UK), $3.00(Foreign). Cash only to: Stu, 3 Albion Road, Scarborough, N. Yorks, Y011 2BT, England.

TAPING'S CHEAPER! I dig all music, (HC/ Punk/ Rap/ Metal/ Psych) Faves: Wipers, DC bands, OP Ivy, Spazztic Blurr, etc... Send record/ live list for mine. Also: Desperate to own: Wipers "Better..." 7", and double bootleg. Ward Young/ 2109 N.W. Irving, Apt. 302/ Portland, OR 97210.

SEEKING like minded subversives to attend lefty demos, yes I am an anarchist: el salvador, abortion, whatever, I just like yelling at police, have van will travel, please respond. Ian 3634 Interlake, Seattle, Wash, 98103. We have a voice, use it!

ACID REIGN: We're putting you on our compilation LP, but we need your address and band information as soon as possible. Write to: Deco Records, PO Box 57549, Los Angeles, CA 90017. Thanks.

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SORRY EXCUSE. the band, had a review in the previous MRR with an incorrect address. It should read: 954 16th St NE, Mason City, IA 50401.

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SPERMBIRDS

MRR: Has anyone ever accused you of being a sexist band?
Lee: The MEATMEN were a big influence on us, the ANGRY SAMOANS, the VANDALS, bands that were just totally obnoxious were a big influence on the early lyrics. Yea, alot of people have said that we were sexist. We got a lot of bad publicity in Italy, and they didn't want us to play there. But we are not, we were not sexist. Hey, if people can't take a joke... o.k., it was a bad joke, a joke in poor taste, alot of songs like "Come All Over Your Face," but it was to me at that time just having a really nasty "fuck you" attitude, which is what I had, and that's the way it came out. Also I thought it was pretty darn funny at the time, and sometimes I still get a laugh out of it, but it was never meant to be sexist.

MRR: You do alot of songs coming down hard on corporate jobs. "Shit Rolls Down Hill," "Shit Job," "Bed Tool," among others. Does the concept of working a nine-to-five corporate job really bother you?
Lee: O.k., having money doesn't bother me at all. Being comfortable, and having the things you want around you... if you want to buy a television you've got the money to do it and everything, that's not offensive. But the way you get the money, especially if you have to, for example, like it's been said a thousand times before, stick your nasty brown nose up your bosses ass, which means if you really have to sacrifice yourself, all your values, all your morals, your integrity... if you have to flush it all down the toilet just so you can bring home the bacon or whatever, that is... you should go to hell for that, that's sick, and I'm against it in every form. I don't like that. As far as things like your integrity and your values, it's the same thing if your corporate position is with Texaco, or your corporate position is with a rock and roll band. It's all the same thing. It's throwing away what you believe so you can make more money. I like money, but not at that expense.

MRR: I've heard you mention God and hell a couple of times. Do you believe in God?
Lee: Nobody ever asked me that before. I don't believe in the Catholic church, or any other... I hate to say "organized religion" because so many cool punk rockers don't believe in organized religion. But I just happen to be one of them. My opinion is that if there is a God, I don't need someone else to talk to him for me, I can talk to him myself, 'cause I'm just as goddamn good as anyone else. I believe that something's happening. But I don't think that the bible has the handle on it. I don't believe that anyone on Earth could be so arrogant as to claim that they know why we're here, or that they have some insight into it. That's ridiculous. To me there has to be an explanation, there has to be something up there, or over there, but I don't know what it is. And I know you're not going to find that answer on Earth. So there.

MRR: You have a song called "Americ Cool," and the chorus is "Bullshit." there aren't too many American Germany, but has anyone attacked that song, or come up to you and bee off?
Lee: I haven't had anyone attack me really angry about it. SOCIAL UNREST from America, and they played in and I got lucky enough to talk to th singer asked me about that, he said it I was going to alot of trouble just to p Americans. But he missed the point, w little bit my fault. You can't alway everybody else understand what you to say. It doesn't have to be Ame could have been Germans, or Ita French people, Canadians, it cou been anybody at all. It's not against American, it's against people who ar or think that they are better than else just because of the country th born in. And I think that happens a v in America, I know it happens in G and I can imagine it happens in ju every country. It's against, in a roun way, nazis, nazi attitudes, fascist attitu nationalistic arrogant, dumbshit atti the new right, Ronald Reagan, or

who thinks they're better just becau were born in America, or Germany, where else.

MRR: So, the SPERMBIRDS are brea after five years. Why?
Lee: It's my fault, more or less. It decision at least. The SPERMBIRDS band on the weekends. In the last hasn't been a real band. There's no focus of ideas, we practice once because everyone lives in different we could only manage it once a we that was usually for only like an hou half. An hour and a half a week to and try to develop and do new things some bands could do it, but we cou really not satisfying. Plus everybod band has other bands they did thing lot of times we couldn't do concerts tice, and even had to change studi and it took a lot of time away f SPERMBIRDS when we could have bee new things and really trying to push musically and artistically, and it was a sible situation. I got tired of that. And chance to sing with these people fro LENGER CREW, and I like them alot. talked about doing something reall ent, really original, and hopefully it w exciting again, at least for us if not body else. And after lots of personal I just recognised there was no future a sperm, so I said forget it, I'm gonna d thing different now. I enjoy my new b BAD. It's not the easiest band in the w I enjoy it.